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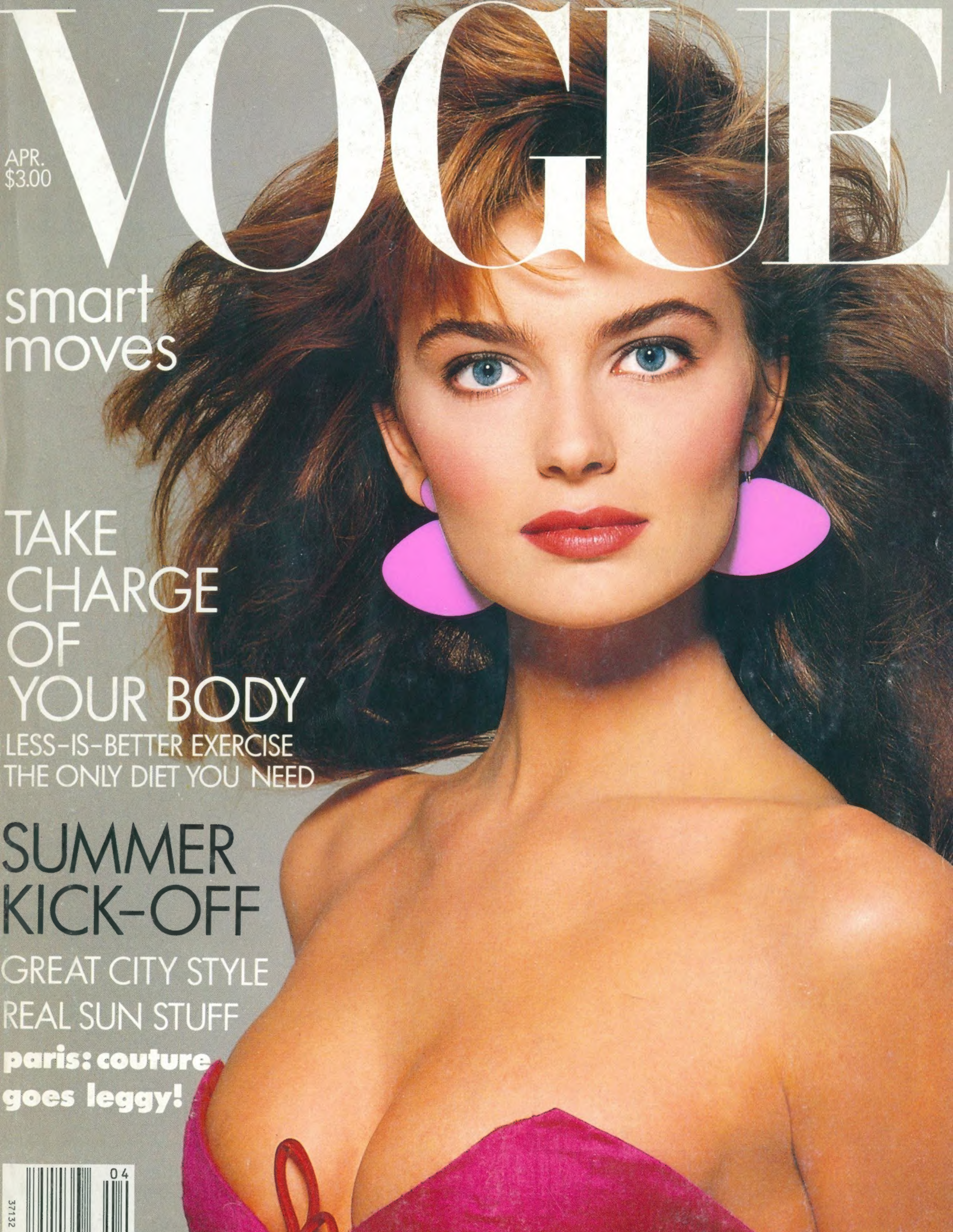

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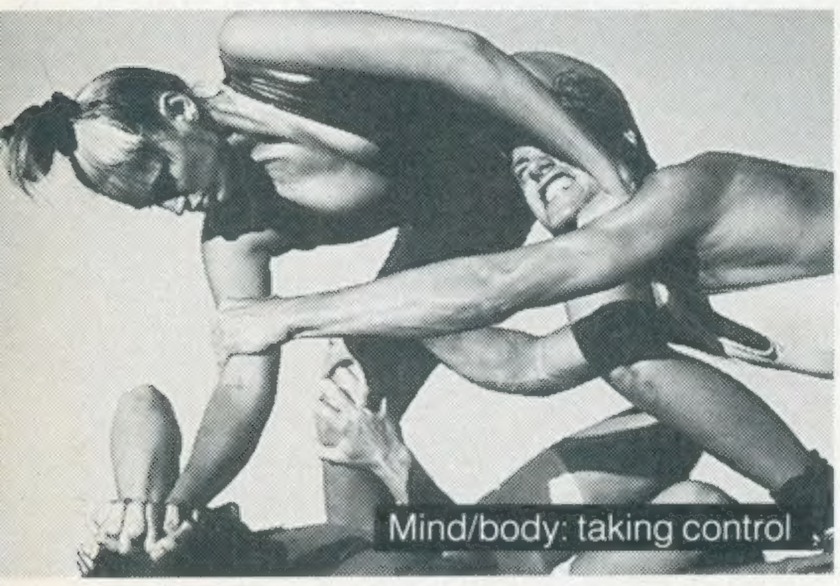
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Smart system

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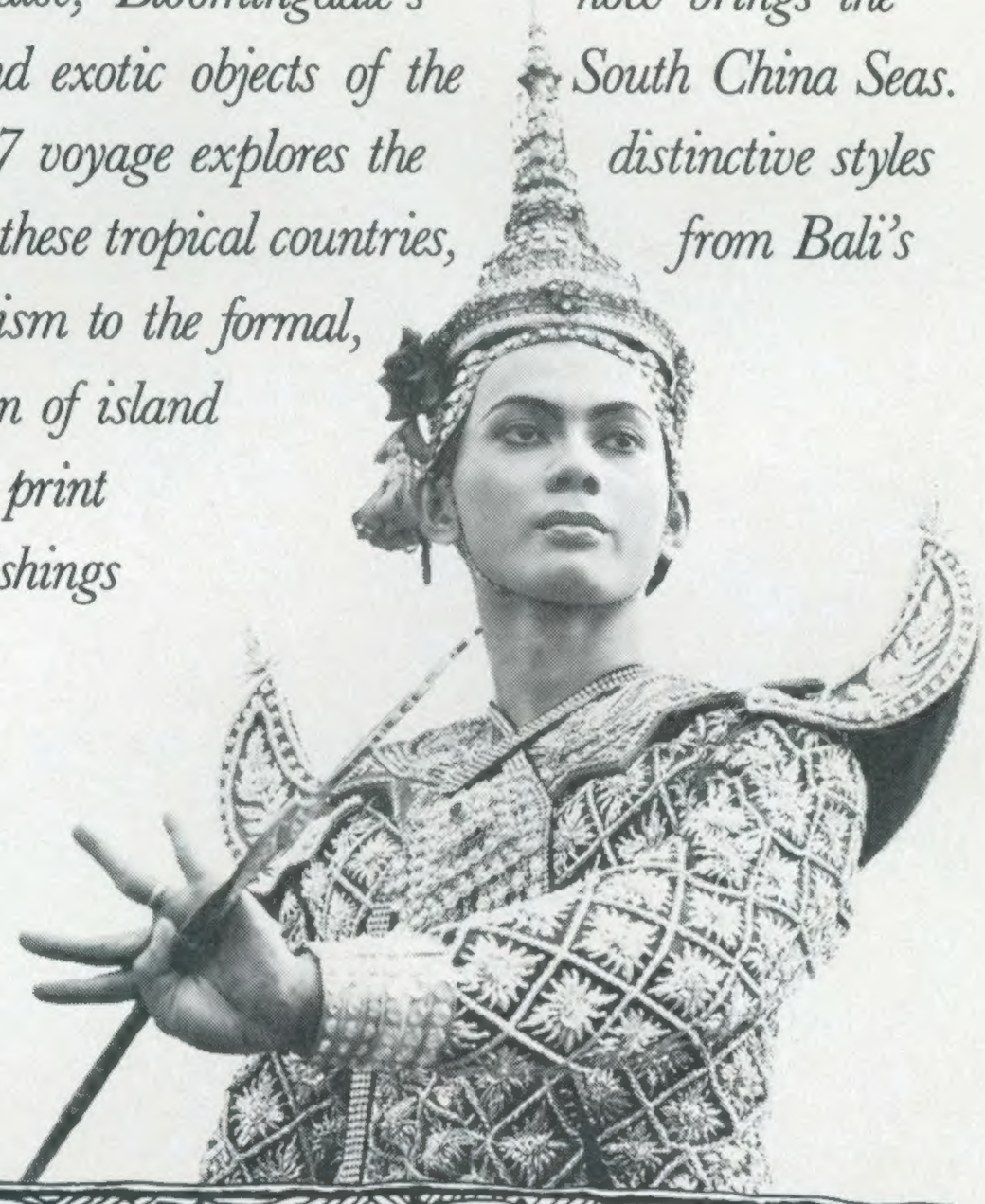
SOUTH CHINA SEAS

On a golden archipelago off the southern tip of China border the lands of the early European trade routes. From this legendary paradise, Bloomingdale's now brings the rich images and exotic objects of the South China Seas. Our Spring '87 voyage explores the distinctive styles and cultures of these tropical countries, from Bali's playful naturalism to the formal, stylized elegance of Bangkok. An exclusive collection of island inspired fashion by Perry Ellis, batik and tropical print fabrics, strikingly beautiful handcrafts, home furnishings and cultural exhibits highlight a presentation of extraordinary color and spectacle throughout every Bloomingdale's store.



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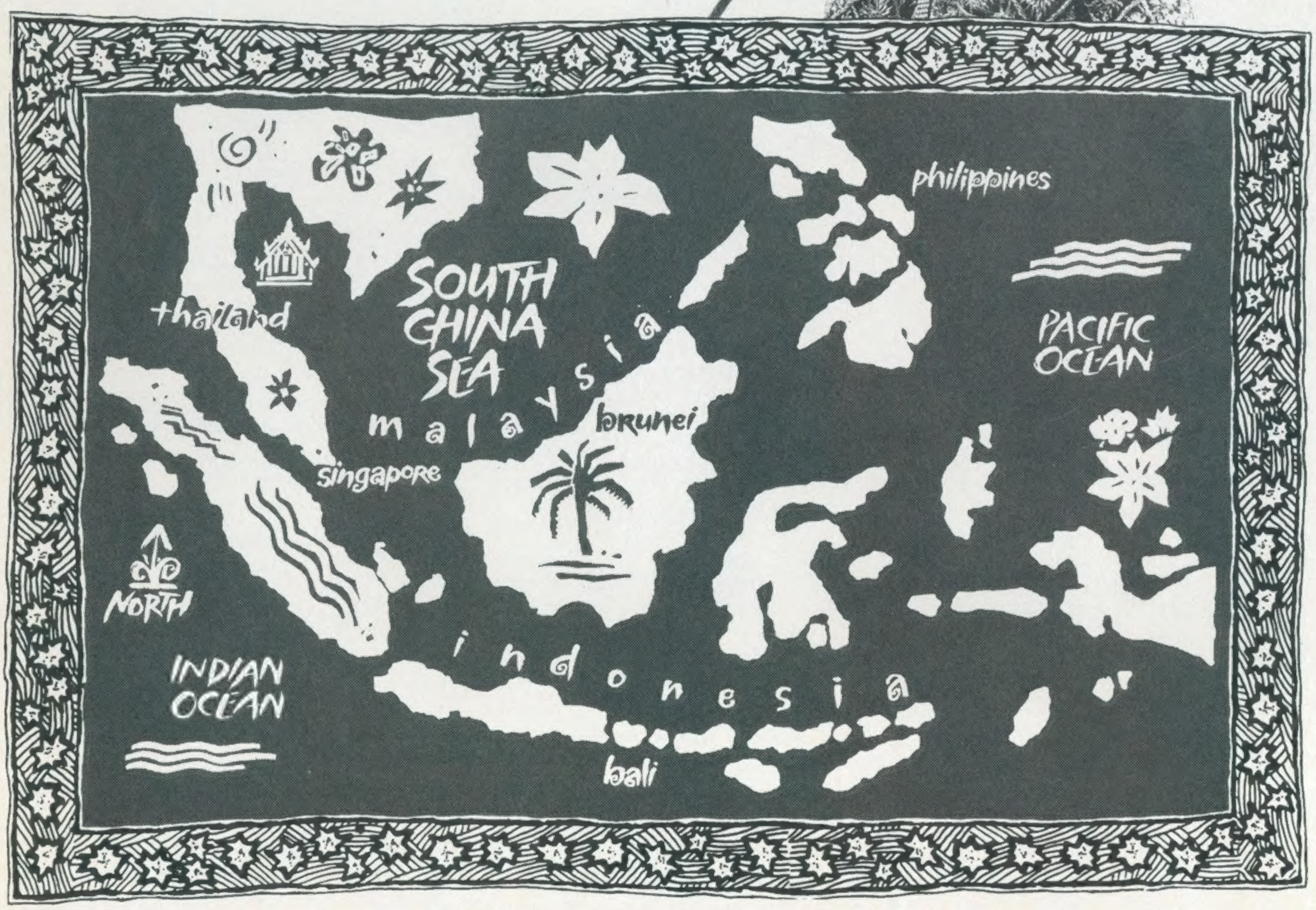

We extend our gratitude and appreciation to Thai Airways International, Ltd. for their assistance.

From out of the blue. "La Scala," from Tiffany's new collection of silk scarves made in Italy, with our T-clip black lizard bag.

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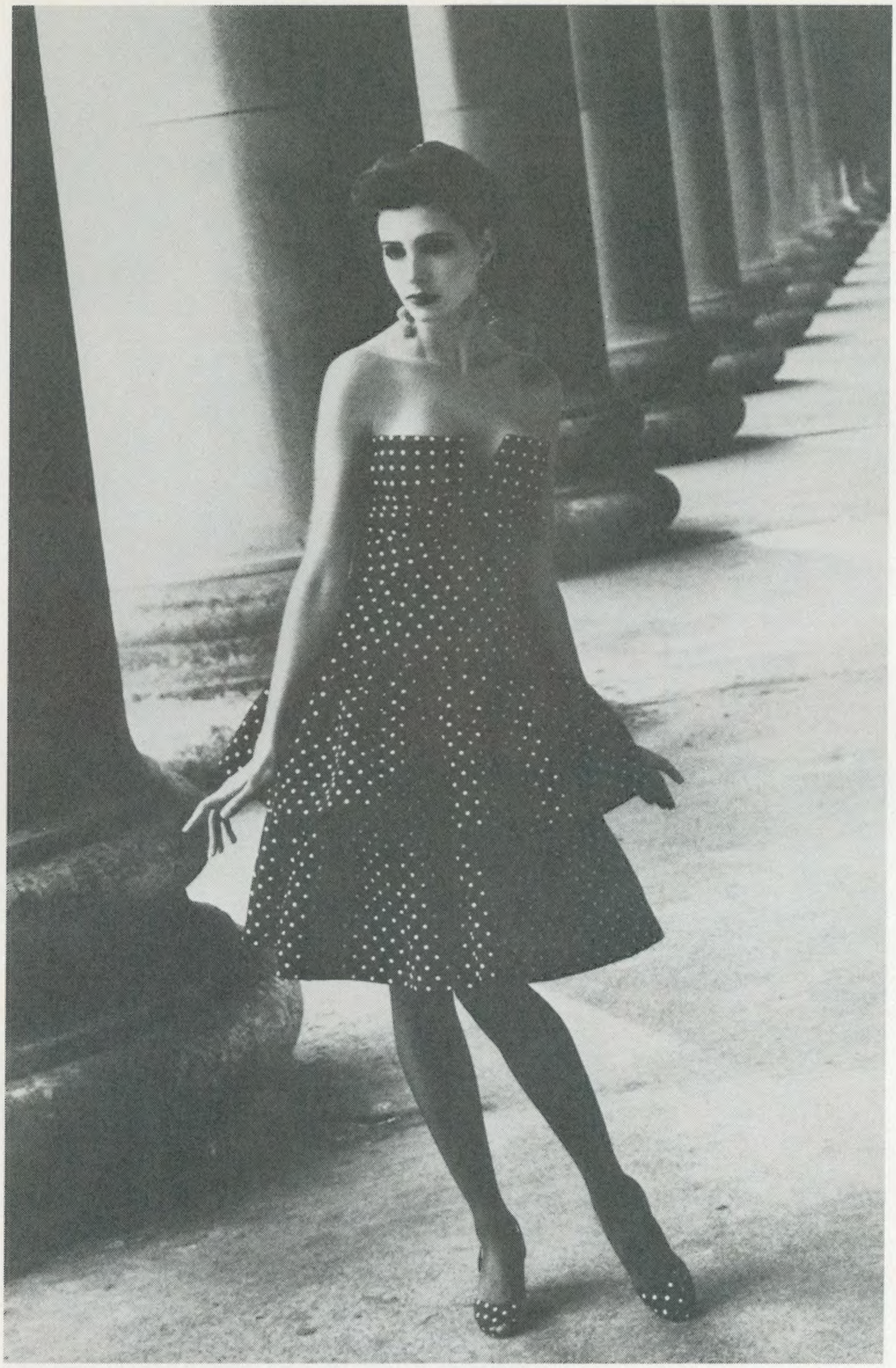

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PERRY ELLIS HOSIERY

Surrender to Spring

Mary Ann Restivo: Holding patterns. The silk, circle patterned tee-shirt with cap sleeves. Contrasting dotted silk skirt. Mille fleur pattern jacket in cotton/silk. Use your Macy's charge. Or the American Express® card.

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Lillie Rubin

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At last, perfect skin.

Estée Lauder's

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- **and visibly retexturized.**

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AND TIME AGAIN.

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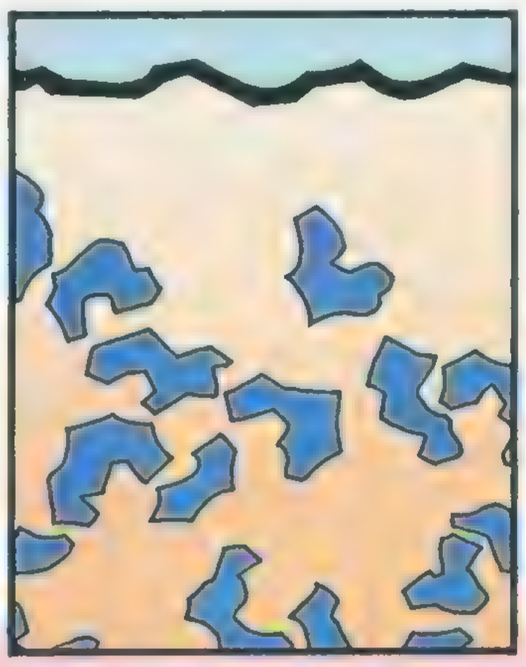
How To Stop A Wrinkle From Happening:

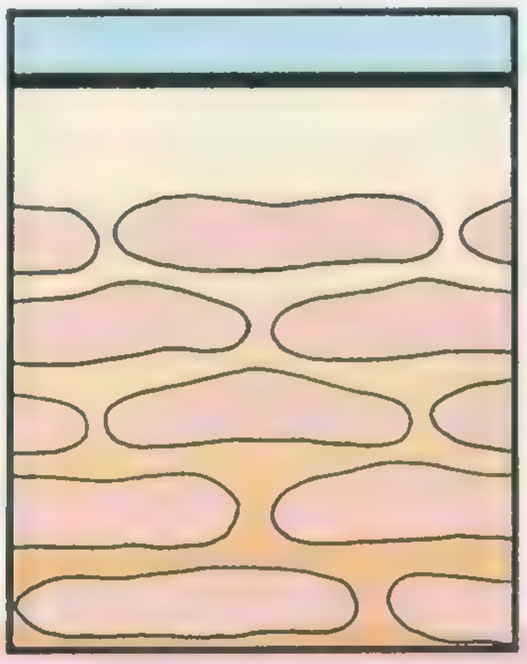
NEW ANTI-AGING DAILY MOISTURIZER.

Wrinkles. They don't start where you think they do.
They start underneath your skin. That's why New Anti-Aging Daily Moisturizer goes beyond mere surface treatment. It actually protects the vulnerable skin underneath your face, where wrinkles begin. And it does it with an unprecedented anti-aging formula called C D C.*

The breakthrough complex, C D C.
The power behind New Anti-Aging Daily Moisturizer is Cellular Defense Complex. This extraordinary formula works in three stages to help stop wrinkles before they even start: First, intensive moisturizing works quickly on wrinkle-prone areas, reviving and replenishing skin. Next, C D C simulates the skin's own hydrating factor, daily helping skin to retain moisture crucial to wrinkle-free skin. Then, essential emollients work over time to keep skin smooth, strong and resilient.



Without C D C: New skin cells are damaged by time and environment, causing them to weaken and break down. And that's how wrinkles are formed.



With C D C: This unique complex works daily to keep young skin cells healthy and strong, preventing damage and stopping wrinkles before they start.

Beyond protection: C D C actually helps prevent and reverse the visible signs of aging.
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turizer specially formulated to suit your skin type. So whether you have skin that's oily or very dry, New Anti-Aging Daily Moisturizer has the formula that best responds. Which means nothing works better. It even has a special sunscreen to protect your skin. Of course it has no fragrance. Of course it has no colorants. And it will never clog your pores.

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Photographs by Fabrizio Ferri. © Gucci America, Inc. 1987

GUCCI

Saks Fifth Avenue

BEAUTY NOW

In a season of revealing clothes, strappy flats: skin-polishing know-how . . . pedicure rules revised

NEW GOALS *Just as our ideas*

about fitness are changing—becoming less obsessive and based on a more realistic balance between effort and reward—so our thinking about "beauty" is shifting. More valid goals, now: intelligent diet/exercise choices . . . protected skin . . . a confidence in oneself that begins, above and on our cover, on model Paulina Porizkova, with a modern approach to evening: the look of polished, skin-heightening makeup, simple styled-in-seconds hair (the full story, a twenty-page beauty/fitness special, starts on page 354). Makeup, from Lancôme: Pink Soleil powder blush, Black Khôl eyes, Crimson lips. Giorgio di Sant'Angelo silk bustier; earrings by Angie Gooderham. Hair, Suga/Suga salon, NYC; makeup, Kevyn Aucoin. Photograph by Avedon. Details, last pages.

Fit Skin

In a season of bareness, there's a treasure of body scenters, smoothers. . . . Latest and most efficient: skin products formulated to use both on face *and* body—further simplifying a woman's skin-care system. Smart choice for day: Sebastian's Moisture Veil, with PABA-free UVA/UVB sun filters, from their new Cellular line . . . or, especially for skin that's prone to dryness—elbows, legs, hands: Glycel's new fragrance-free moisturizing body cream . . . . Delivering faster scent, a cleaner feel: fragranced body lotions (such as the new one by Joy)—lighter in weight, more quickly absorbed into skin . . . . Meant for pure pleasure: Revlon's "new" Intimate, a spicier take on the original 1955 fragrance.

Spring '87 nail color choices: offbeat nudes . . . a "pop" of red . . . a chalky white . . . on squared toenails, never shorter than edge of toe. Colors at *left*, from top: Lancaster Absolu, L'Oréal Linen, Christian Dior Pousse-Pousse, Guerlain Malt.

PEDICURES: NEW RULES

This season's barer—sling-back, open-toed—shoes underscore the fact that regular pedicures are a part of a modern grooming ideal. Focus, now, on . . .

- **Time-saver** Skip nail color; have nail-shaping, skin-smoothing pedicures that take just thirty minutes (vs. twenty minutes more for several coats).
- **Hygiene** Because nail tools can spread bacterial and fungal infections, ask if a salon sterilizes metal implements in disinfectant before *every* use, suggests Richard K. Scher, M.D., professor of dermatology, Brown University. Non-metal tools (emery boards, orange sticks) should be used only once. (At home: metal clippers and files should be boiled in water before each use.) . . . Future trend: bringing your own implements to a salon. . . . Where to opt for foot care if you have any foot health problems: in a qualified podiatrist's office, not a salon. A woman who has diabetes or circulatory problems should discuss foot care with her doctor.
- **Who's a nail "expert"?** While most states require licensing for manicurists/pedicurists—licenses should be posted—nine states (including New York, Illinois, and Virginia) have no training requirements for nail-salon owners or personnel. In a state that doesn't have licensing, look for members of Nail TechniciansAmerica.
- **Overzealous care** Cutting or too-rough pushing-back of cuticles can disturb nail growth, cause infection, nail loss. Safer: using cuticle cream or lotion (such as Avon's Night-Time Nail Defense; Delore's Cuticle Cure in a portable "pen") or a gentle exfoliator (such as Freeman Cosmetics' Fabulous Feet) for rough edges.

KING Ralph Lauren sandals. Details, last pages

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LANCÔME
PARIS

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Clothing: Zack Carr, Earrings: M + J Savitt,

reader letters

Getting better

The best news of all in your February issue was Melva Weber's report, "New For Women: One-Stop Health Care." As a woman who has traipsed from specialist to specialist, I can truly appreciate the philosophy behind one-stop health care, and I can't wait until a women's center opens near my town.

Beyond being logical and convenient, the change in women's health care is evidence of our ability to improve things. The centers are "market-driven," as Weber points out, but for once, *women* are the market demanding improvements from health care professionals.

I took great delight in showing this article to my friends my age (early twenties) who talk about the women's movement as if it began and ended with the sign-carriers in the 'sixties and 'seventies. Women may not be joining hands and singing "I Am Woman" in 1987, but it's wonderful to know that we are making progress in other ways.

Jayne Latham
Salina KS

Thank you for Melva Weber's terrific article "New for Women: One-Stop Health Care" (February 1987). As a woman who goes "...trailing from one specialist's office to another for tests and treatment," I welcome the news that more efficient and less fragmented help is on the way... Vogue has always been my favorite fashion and beauty authority, but it gets better all the time as it addresses many other concerns vital to women.

Bunny Brower
New York

"Alcohol and You"—latest news

Melva Weber's January "Health" page which features Dr. Sheila Blume's review on the subject of women vs. alcohol is right on target. The Association of Junior Leagues, Inc., which sponsors Woman to Woman, an alcohol awareness and education program, would like to commend you for addressing this very serious women's issue.

Dr. Blume serves on the Association's Woman to Woman Advisory Committee and, along with her colleagues on that committee, has been invaluable in helping us develop a brochure for women on the gender-specific aspects of alcohol use. Single copies of the brochure, "Alcohol and You," are available free to Vogue readers with a stamped, self-addressed envelope. Write: The Association of Junior Leagues, Inc., Woman to Woman, 825 Third Avenue, NYC, 10022.

Ashley Maentz, Chairman
Woman to Woman

Profiles of success

My compliments to Vogue on the articles "Dawn Steel: The Most Powerful Woman in Hollywood" by Liz Smith and "Riding High: Texas Tycoon Josephine Abercrombie" by William P. Rayner (January 1987).

Both were excellent, though I really enjoyed the Dawn Steel interview, as it gave me a lot of courage. I will be making a difficult career move soon. Also, the article shows me that life is not over after thirty. I am twenty-eight now, and most of my friends and relatives are shouting, "Get married before it's too late." However, I have other ideas, and I'm very grateful for the article, for now I can argue my point and be successful...

Roslyn Rochon
New Orleans LA

Drugs and "free enterprise?"

Rory O'Connor's article "Getting High On It" (January 1987) was sane, informative, and too true. Aside from the moral arguments which surround drug use, this is the logical solution to the problem. Unfortunately, drug enforcement bureaucracies oppose this logical solution and will fight to the death rather than lose their "pork barrel" of funds.

Legalizing drugs should not be a moral issue. People will make their own moral decisions regardless of legality. If morality is being stifled, it is not by individuals taking drugs, but by those who would take away our moral choice. How long will it be before moral choice is an individual freedom and not something forced upon us by religious and government law?

A. Rowan
Lemon Grove CA

Rory O'Connor's article "Getting High On It" in the January 1987 issue was right on. I've advocated this for years, but when I talk to people about it they think I am crazy. Senators and Congress people don't even respond to my letters regarding the subject. Keep up the good work, so we can get the crime, Mafia, police, lawyers, etc. out of the drug business....Good luck in your future ventures.

Barbara Wells
Boston MA

Feelings: rely on yourself

As a marriage and family therapist, I was interested in the different perspectives expressed by the authors of "Couples on the Couch" (February 1987).

Silverstein and Shaw refer to the frequently heard complaint by women that men do not know how to communicate feelings. Silverstein responds by telling women they should expect to have to educate men in intimacy skills. While it is true that our cultural influences make relationships more difficult by reinforcing differences in the sexes, I do not think that is the main reason couples have difficulty relating. When I hear a woman complain that her partner does not know how to express feelings, I translate that to mean "I want him to get inside my head and make me feel O.K. about myself." Generally, relationships are troubled because both partners are expecting each other to do something they need to be doing for themselves.

The only cure for interaction that focuses unhappily on the faults of the partner is for each of them to outgrow unrealistic needs which are left over from childhood. To portray women as skilled and men as unskilled in intimacy matters is to foster more unrealistic expectations and further widen the emotional gap. As a woman begins to take more responsibility for her own happiness, she becomes less concerned about an emotional intensity in her interaction with a man. As a man matures, he becomes less threatened and dependent on her to express his feelings for him. They both are then free to provide fun and companionship in a much less burdened relationship.

Kathleen Doyle
Prescott AZ

Benefits of breathing right

Thanks for the refreshing article "Lung Power" (February 1987) by Shari Miller Sims. It helped to clarify the benefits of lung conditioning, such as improving interaction between the respiratory and circulatory systems ...increasing lung capacity, efficiency....

Too often feeling "winded" after exercise has been interpreted as a sign of a "good" workout—otherwise it is assumed that the body could have worked harder.

Sometimes simply expending the mental energy to concentrate on breathing can itself be beneficial in reducing tension and stress. As I read the article, I took a deep breath, relaxed, and enjoyed it.

Melinda Ross
Chicago IL

"Self-help" books: too simple-minded

Susan Bolotin's review of self-help books in February 1987 Vogue is a refreshing perspective on the ubiquitous "advice literature" which bombards us.

The underlying premise of these books is always the same: women are the ones who have the problem. The diagnoses that women are "...by nature dependent on men" and lack self-esteem are too simple.

That men don't buy self-help books is proof that women feel responsible for the success/failure of relationships. Consequently, women blame themselves when the relationship fails. The fact is: it takes two to make a relationship work, not one. Ms. Bolotin offers succinct, helpful advice when she says, "...put the blame on the men [or women] who deserve it and thank (and love) the ones who don't."

Tracey Lawson
Palo Alto CA

Correction: *To reserve for spa program at La Samanna on St. Martin, French West Indies, July 12-26 (page 186, March Vogue), write or call: David B. Mitchell & Co., 200 Madison Ave., NYC, 10016; (212) 696-1323; or telephone La Samanna: 011-590-875-122.*

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BEAUTY NOW

What's new: sun-screened hair . . .
saving face with makeup/protection

KING

Hair and Sun

There's evidence that hair needs sunscreen, too—for sun can break down disulfide bonds, drastically weakening hair structure.

Permed, chemically straightened, or colored hair requires added protection, as these chemical processes also weaken and reshape disulfide bonds; sun exposure further shortens the life span of these processes. So far, sunscreen in shampoos is only strong enough to guard against everyday exposure not every day on the beach . . . but improved sun care for hair is on the way now: Look for Jacques Dessange's Sun Gel protection; Phillip Kingsley's water-resistant Swim Cap cream, SPF 15.

skin and sun

What do year-round sun worshipers have in common with chronic chain smokers? "Self-destructive life styles," say medical advisors to The Skin Cancer Foundation, a nonprofit educational organization. "Every time the skin is exposed to the sun without protection, it receives cumulative, often irreversible damage—change in color, loss of elasticity, premature aging, and possible skin cancer. Over 90 percent of all skin cancer is caused by sun exposure."

This may not be news to many people, but what is news is the response from the cosmetics industry.

Skin care is becoming sun care

Every month there are more sun-care selections than those on the tuner dial of a television—and more realistic appraisals, too, of how much women today want to face up to that endlessly repeated warning: tan now, pay later.

This month, Chanel introduces Soleil Chanel: eight sun-care products, all of which have one goal, to extend a tan. Jack Mausner, Ph.D., vice president of Chanel research and development explains, "Our research reveals that women still want to be tanned, although they are aware of the risk. The UVA and UVB rays do many things—one of the most revealing is the way they cause increased cell turnover, causing skin literally to 'fall apart,' peel and shed. Protection is a necessity; these products go a step further—with a tan-extending complex ingredient to retain a tan longer by keeping skin stronger."

Sunscreens: children first

Dermatologists concur that it is never too late to use a sunscreen, and it is never too early, either. A Harvard University study estimates that regular use of a sunscreen with a SPF factor of 15 during the first eighteen years of life could reduce by 78 percent a person's risk of later developing the two most common types of skin cancer, as well as slowing the pace of skin aging. The average child in this country, the study estimates, receives three times the annual UV exposure of the average adult, making a strong argument for the regular use of sunscreens by children. (Addressing the need: Hawaiian Tropic's Baby Faces and Tender Places sunblock, SPF 22; Coppertone's Water Babies, SPF 15; Estée Lauder's Super Sun Block, SPF 20.)

Check out that SPF

As The Skin Cancer Foundation notes, the SPF (sun-protection factor) of a product is determined after laboratory testing under light sources often ten times stronger than natural sunlight; but room temperature and humidity are controlled. For this reason, a SPF lab rating of, say, 10 may not hold up under real-life conditions outdoors—swimming, exercising, perspiring. A higher SPF may be necessary. (Elizabeth Arden's new Superblock cream 34 provides all-day protection—SPF 34 in the sun; SPF 24 after eighty minutes in the water. Hue II, "more than makeup," uses zinc oxide in an intriguing range of colors that can be blended into dozens of shades to provide 100 percent protection.)

Waterproof/water-resistant sunscreens and sun blocks may lose strength after swimming and a vigorous towel dry. The answer is to re-apply sunscreen every hour from 10:00 A.M. to 3:00 P.M., whenever in direct sunlight. (Water resistant: Ultima II's Procollagen Sun Anti-Aging block; Johnson and Johnson's Sundown sunblock lotion.)

Trouble-spot protection

Lips, often unprotected and sun-sensitive, are an easy target for short- and long-term sun damage. (New, to note: Lancôme's waterproof eye and lip protector, SPF 12; La Prairie's Suncare for lips and eyes, SPF 15; Prescriptives Protective Lip Shield, SPF 15.)

For those who are allergic or sensitive to PABA and/or PABA esters there are other compounds available: cinnamates, benzophenones, anthranilates. (Erno Laszlo's PABA-free protective sunblock, SPF 12/Sun Controlling Cream, SPF 6; Biotherm's PABA-free Hydratant Solaire, SPF 4, 8, or 12; and—the latest—Neutrogena's PABA-free sunscreen, SPF 15, also protects against infrared rays.)

—SHIRLEY LORD

Hair: Bruno Wepper for Jean Louis David makeup: Mary Hopper

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When you were 12 years old you tried to look older. Well, it finally worked.

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Even though you can't recapture the flawless skin of your pre-teen years, there is a second chance for your skin. Stendhal's Recette Merveilleuse skin care line is a marvelous formula for skin in its middle years.

Recette is both preventative and restorative because it's formulated from sea extracts. The properties derived from the self-regenerative sea urchin allow Recette to stimulate your skin's cellular activity, strengthening weakened tissues and reducing wrinkles.

Recette's Contour des Yeux creamy eye gel brings tone to the delicate eye area and smoothes tiny wrinkles. Tour des Levres lip creme firms the lip area, helps prevent tiny wrinkles and smoothes away existing lines so lipstick is prevented from bleeding. Masque Jeunesse des Yeux beauty mask for the eye area smoothes tiny wrinkles due to dehydration and restores resiliency and suppleness while it relieves swollen eyes and smoothes traces of fatigue.

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PEOPLE ARE TALKING ABOUT...

WHAT'S NEW/WHAT'S COMING

Nicholas Cage: Daddy for a day, in "Raising Arizona"

"It's O.K. to love our country again—to wallow in the tackiness of shopping malls and all-nite diners"

movies

DESIGNER HICKS

The new "hicks pix" are nothing like the ones that *Variety*, in its now famous headline, claimed were being "nixed" in the "sticks." The hip, affectionately mocking way in which the provinces are being viewed, and the yokels embraced, by directors like David Byrne (*True Stories*), Jonathan Demme (*Something Wild*), and now Joel and Ethan Coen, first in the mordant thriller *Blood Simple* and now in *Raising Arizona*, suggests a see-America-first cinema that is a far cry from the derisive films of the Vietnam years. The revolutionary message is that it's okay to like our country again, as long as it's an America divorced from designer gowns and correct grammar, a half-imaginary place where directors can give free play to some fantasies of their own and wallow in the tackiness of shopping malls, 7-11's, and all-nite diners!

The baby craze of the 'eighties forms the hilarious leitmotif of *Raising Arizona*, a tall tale of kidnapping that, at least for its first hour, is wildly funny and unexpectedly sweet. The witty screenplay is both a send-up of redneck sheriff movies and a portrait of an America homogenized by the media into muddleheadedness, a place in which beer-swilling thugs can discuss the pros and cons of breast feeding, and a murderous biker can exculpate himself with the statement that his mother never loved him.

The two leads are wonderful: Nicholas Cage is goofily earnest as a two-bit con man who finds love, if not stability, in the arms of a pretty and wholly serious officer of the law, played by engaging newcomer Holly Hunter. The couple, unable to have a child, decides to steal one of the newborn quintuplets of Nathan Arizona, the local tycoon of unfinished furniture. As played by Trey Wilson, he's yet another charming hayseed, but the imbroglio precipitated by the stolen baby collapses in archness and chaos.

Although entirely different in mood, *Raising Arizona* is like the Coens' *Blood Simple* in that it has interesting faces and stylish ideas but no follow-through. The movie hooks you on wily, improbable characters, and when the plot runs out of juice, leaves you stranded in the desert. —MOLLY HASKELL

HOT PANTS AND HARD COPY

In the early 'seventies, New Yorkers were abuzz about a minor media scandal in which a prostitute, the subject of a vivid series in *New York* magazine, proved to be a "composite" of the reporter's investigations. In *Street Smart*, a flawed but riveting urban thriller, director Jerry Schatzberg takes the drama of deception one disturbing step further. *New York Journal* reporter Christopher Reeve gets caught in a tangled web when first he practices to deceive both his editor and the reading public by passing off as fact a sensational, and wholly fictional, story of a new-age pimp Reeve describes as a man who owns condos in Hawaii. When prosecuting and defense lawyers become convinced that Reeve's creation is the man they are trying, respectively, to nail and to acquit on a murder charge, all hell breaks loose—a hell through which Reeve, with his mannequin good looks, passes untouched. You keep waiting for this plaster-cast Superman to turn into a more human Clark Kent, but he never does.

Schatzberg may have intended to use Reeve's callowness as an indictment: the quintessential media man as passive instigator of evil. But all the same, there's something morally troubling about the crescendo of horrors the reporter precipitates without ever being held to account. Intentionally or not, with Reeve in the lead role, there's a hole in the center of *Street Smart*, but the surrounding performances more than make up for it. Unforgettable denizens of Schatzberg's shadow world are Morgan Freeman, fastidious and terrifying as Fast Black, the flesh peddler; Anna Maria Horsford as Freeman's savvy survivor of a wife; and, stealing the show as a doomed prostitute, Kathy Baker—worn, wise, and heartbreakingly sexy. —M.H.

("PATA Movies" continued on page 70)

Top MELINDA SUE GORDON *Bottom* PETE TANGEN Hair: Tony Lucha/Cloutier Makeup Gary Berkowitz/Cloutier

RALPH LAUREN

AD: PAUL MARCIANO PHOTO: WAYNE MASER ©GUESS?, INC. 1987

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PEOPLE ARE TALKING ABOUT... movies

A WALK ON THE WILDE SIDE

British playwright Joe Orton was a sort of proletarian Oscar Wilde, witty (in the art of pick-up and deception), homosexual, and as lighthearted about it as society would allow him to be. The man who turned black comedy several shades blacker with *Entertaining Mr. Sloane* and *Loot* (in the latter, he spun a wild gag out of his deceased mum's dentures) is the subject of *Prick Up Your Ears*, directed by Stephen Frears (*My Beautiful Laundrette*).

Molina (l.) and Oldman in "Prick Up Your Ears"

The film is mordant and beautifully acted, with the shape and unpredictability of an Orton farce, but, unfortunately, none of the lift. This may have something to do with the oppressiveness of Orton's relationship with his lover. The elliptical screenplay begins and ends with Orton's death at the hands of Kenneth Halliwell, who lived with Orton for sixteen years, and was slowly driven mad as his gifted and increasingly successful protégé surpassed and, finally, came to barely tolerate him.

Orton is played by evil cherub Gary Oldman (*Sid & Nancy*). As Halliwell, Alfred Molina, with his smooth, epicene face and bulging eyes, is both fascinating and repellent, a sour, frustrated intellectual who loses what little confidence he has as the balance of power shifts.

The movie doesn't illuminate Orton's evolution from a barely literate naïf to the scourge of British propriety. It does suggest an analogy to a heterosexual artist's marriage: Halliwell is like the "first wife" who allows herself to be exploited during the hard times, and is spurned when her mate outgrows her. Yet the real mystery, given the increasingly dreary nature of this alliance, is why Orton didn't in fact throw Halliwell out. It would have been a relief all the way around.

Orton and Halliwell's relationship is framed by conversations between Wallace Shawn as Lahr, the biographer, and an incandescent Vanessa Redgrave who, as Orton's astute and worldly agent, threatens to steal the picture. The irony is that all of Frears's forays into the gay subculture—the twilight world of men's urinals, sun-drenched orgies in Morocco—have less dramatic resonance than Redgrave's brief dinner scene with the Lahrs in which tensions bristle between the Creative Husband (Shawn) and his Wife (Lindsay Duncan), pointing up the strains of the Orton-Halliwell relationship.

What is ultimately most interesting about the film is the way Frears evokes Orton's world with its dreary rooming houses and pruriently genteel landladies—a world he eventually transfigured with his anarchic humor. —M.H.

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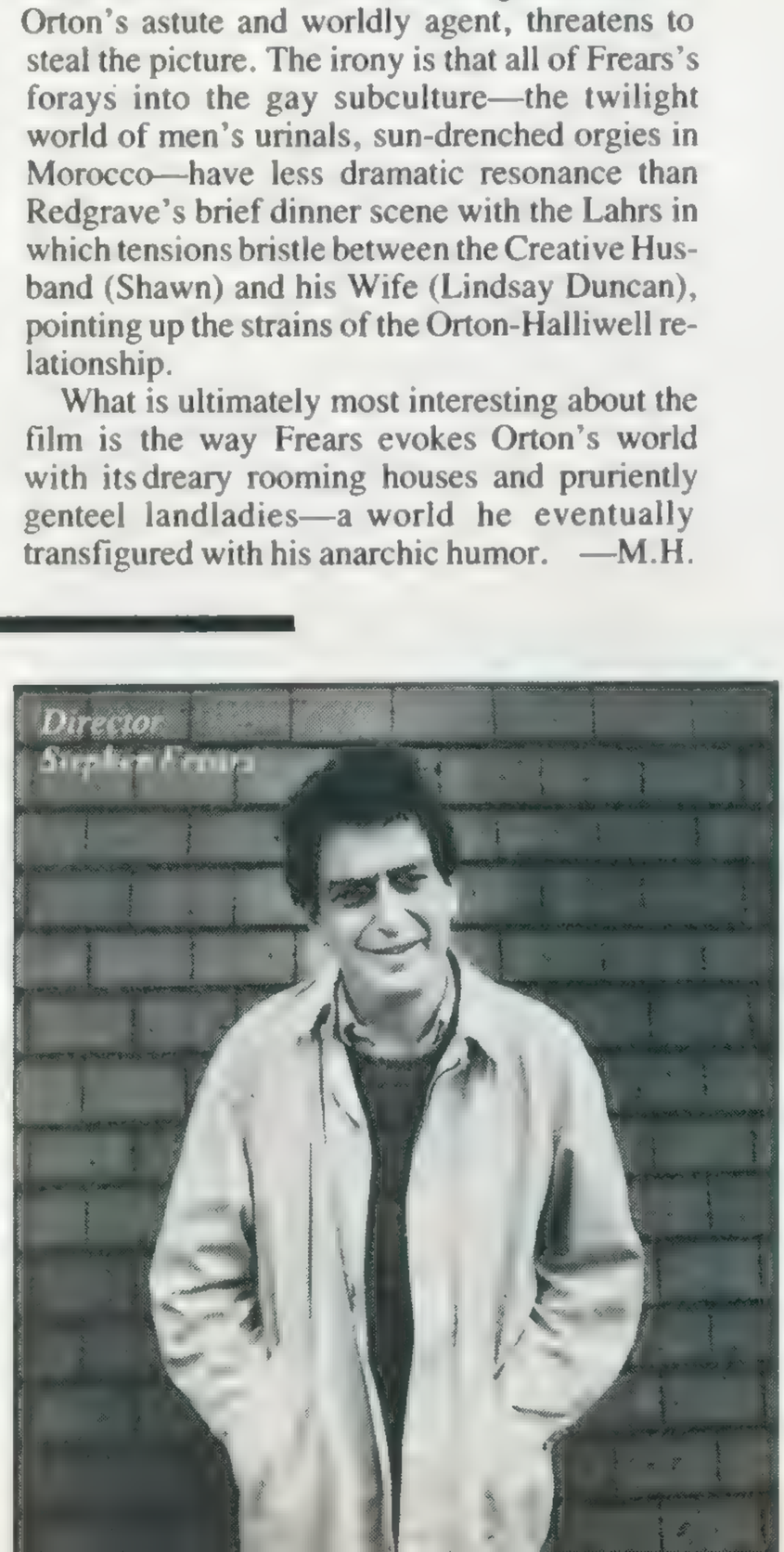

I can only make films about people and things I'm half in love with," says Stephen Frears, director of *My Beautiful Laundrette*, the exuberant portrait of a young Pakistani and his family fighting it out in Thatcher's Britain, which continues to win international praise. Frears's current film is *Prick Up Your Ears*, based on John Lahr's superb biography of playwright Joe Orton, who was battered to death in 1967 by Kenneth Halliwell, his *(Continued on page 72)*

Top DAVID BAILEY Bottom MAX VADUKUL

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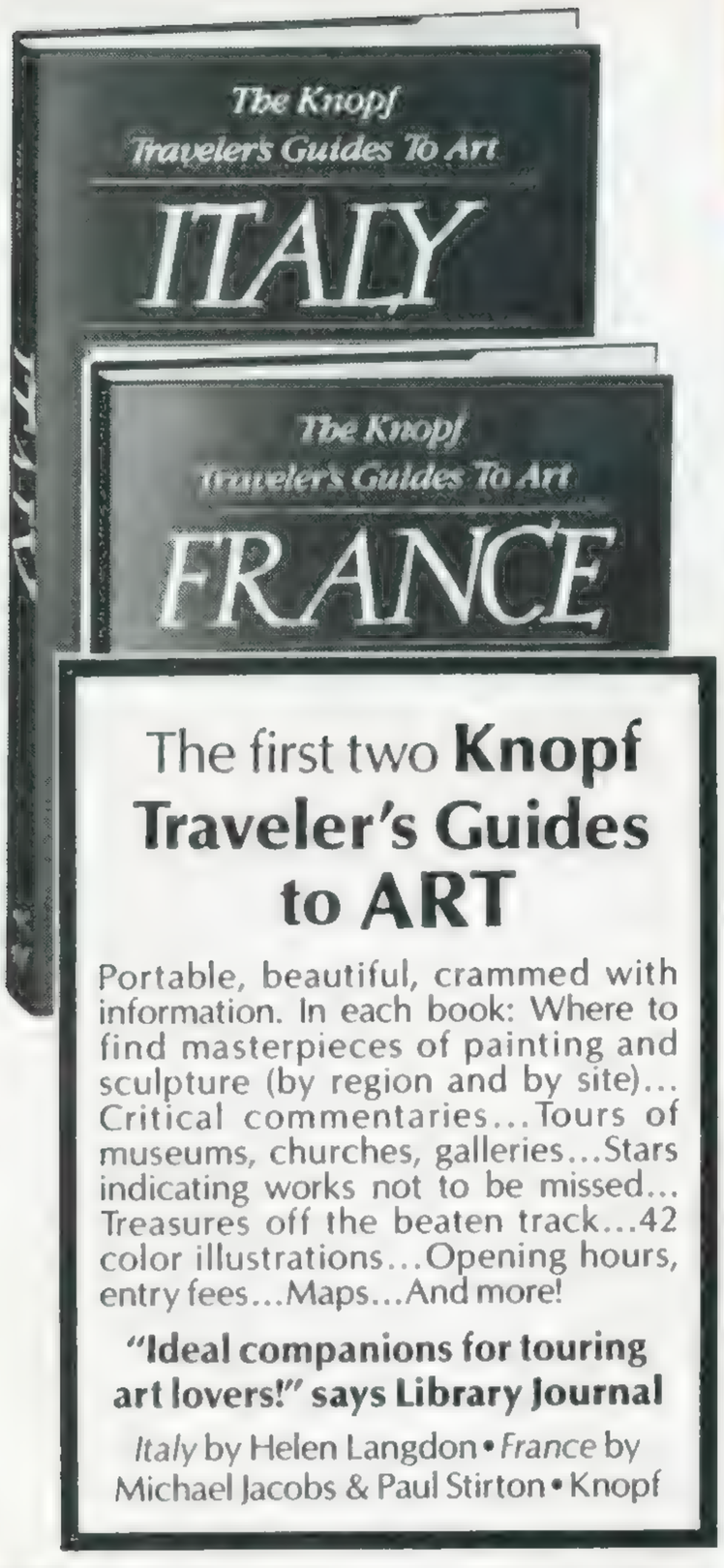

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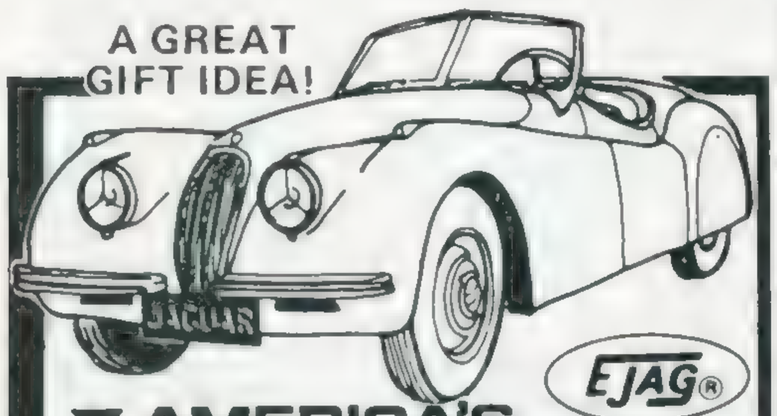

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PEOPLE ARE TALKING ABOUT... movies

(Continued) lover of fifteen years.

To give some perspective to what might otherwise be, as Frears puts it, a "squalid, mean story about two blokes in a room," Frears and screenwriter Alan Bennett (*A Private Function*) have highlighted Lahr's idea of Halliwell as the neglected "wife." (In the film, Lahr's obsession with the Orton biography prevents him from seeing how his own wife is suffering from her position on the sidelines.) "It's all very well being a brilliant satirist," says Frears, tapping his foot like a restless kid made to sit still, "but if it involves driving the man you're supposed to love to killing you with a hammer....Alan Bennett would say, 'If God gives you that sort of charm and appeal, there is a terrible price to pay, and other people suffer.' Resolving that conflict among talent, charm, and human relationships is what the film's all about."

Halliwell had diligence and intelligence, but he didn't have the luck of talent, and Orton's fame magnified the injustice of the hand he'd been dealt. Halliwell was also mannered and middle-class; Orton was working class, with nothing to lose. "The problem is, we're all Halliwells wishing we were Ortons," says Frears. "Sometimes I look at Gary [Oldman] when he's playing Orton and think, 'Oh God, he must be having so much fun; I wish I could be that naughty.' " What Frears does share with Orton is a repressed Leicester upbringing and a hatred of his suburban hometown. "Leicester seemed to me to be a very unimaginative city, except, of course, it was full of people planning their revenge."

Unlike Orton, however, Frears was middle-class, the son of a G.P. His memories of his childhood are vague and somewhat sad, though he hastens to add, "this isn't a story of deprivation, but of lack of imagination." He discovered the family skeleton—that he was Jewish—in his twenties. His was a repressed English family; the omission was never discussed.

Frears dutifully set out to become a barrister before abandoning law for the theater. While working as an assistant director at London's Royal Court Theatre, he met director Karel Reisz (*The French Lieutenant's Woman*)—"a good fairy in my life"—who gave him a job on the film *Morgan*. Frears went on to direct four features and nearly twenty television films and plays before making *Laundrette*.

His next project, *Sammy and Rosie Get Laid*, by *Laundrette*'s writer, Hanif Kureishi, stars Frances Barber and newcomer Ayub Khan Din. "It's a comedy about a torturer," says Frears, grinning, "with sex and violence and gratuitous social comment thrown in."—FRANCESCA SIMON

ALSO RECOMMENDED

HOLLYWOOD SHUFFLE After sizing up the absurd options for blacks in the "new Hollywood," writer-director-actor Robert Townsend turned out this side-splitting satire, complete with casting calls for slaves and acting classes for, say, druggies and jive-ass hipsters. The surprises beneath the film's hip veneer are its sentimentalizing of the middle-class family and its all-too-casual homophobia. A self-described "Eddie Murphy type," Townsend's a real find.—M.H.

THE GOOD FATHER This stinging British film from director Mike Newell (*Dance with a Stranger*) starts off as the bitter lament of a man who feels betrayed by the women's movement. Anthony Hopkins plays a London publishing executive who manned the feminist intellectual barricades in the 1960s and '70s, only to find that when it comes to child custody rights in the '80s, maternal privilege still holds sway, whether the wife left the marriage for another man, or another woman. After losing his son to his ex-wife, Hopkins goes to near-demonic lengths to help a man he barely knows regain custody of his own child. Ruthlessly using the man, his son and estranged wife to salve his own virulent rage, Hopkins also comes face-to-face with the wages of revenge. You can't take your eyes off Hopkins, and with a meticulous performance by Simon Callow as a smoothly amoral London barrister, this is a near perfect little movie. —D.M.

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PEOPLE ARE TALKING ABOUT... art

HIS SULTANIC MAJESTY'S BEQUEST

"Sultan Süleyman Arriving at Kasr-i Sirin," 1558

The art of the Ottoman empire is an orgy of gorgeous surfaces—and conspicuous consumption

The Age of Sultan Süleyman the Magnificent takes us into a lost Middle Eastern empire where beauty and art and power were inextricably intertwined. This panorama of the sixteenth-century Ottoman world currently at the National Gallery of Art in Washington, DC, serves up an orgy of courtly art—objects of gold and precious stones, hauntingly offbeat color combinations (like lime green and orange, or midnight blue and dusky purple), and garments and rugs of luscious scarlet silk.

Süleyman's empire extended from North Africa to Iran, and from Egypt to Hungary; his Topkapi Palace, in Istanbul, the Imperial City, became a melting pot of artists and styles. The elegantly curling bodies of the exotic animals inscribed on album leaves look almost Chinese. Certain cityscapes of overlapping buildings and attempts at perspective could conceivably have been done in Europe. What ties all Ottoman art together is the obsession with bringing every inch of every surface to squirming, swimming life. It's an art of gorgeous surfaces—active, extroverted, but also (perhaps because everything is so *evenly* decorated) somehow very still.

For Moslems, the intricacy of pattern was a metaphor for the complexity of God's world. Art was closely connected with calligraphy and the writing of holy texts. The artist was a sort of mystic who used the repetitions of decorative motifs and delicate meandering forms to carry the royal court into the labyrinth of the sacred and the unknown.

In the blue and white ceramics in the show, the artists display a virtuosic freedom, an inventiveness that only years of discipline can bring. The winding lines—which create here a flower or a bird, there some hybrid you can't quite identify—come from a brush dipped into the pure cerulean of the sky. There's something angelic about this ware—it brings to mind the beatific simplicity of Matisse's last blue-and-white paper-cutout nudes. A room full of these tiles and platters and bowls can make you feel you're breathing a finer air.

In the illuminated manuscripts, the figure takes a minor role; and we're fascinated, as such modern revolutionaries as Matisse and Klee were, at how the artists' powerful sense of design rises up to fill the void. In the *Süleymanname (The Illustrated History of Süleyman the Magnificent)*, the Ottoman artists turned the life of the sultan into a spectacular pageant of interlocking forms. The tiny figures are trapped inside beautiful decorative structures, so that we see the Sultan and his courtiers as chess pieces moved back and forth in an overarching imperial game. We can all examine the *Süleymanname* at our leisure in a facsimile edition by Esin Atil, who also authored the in-depth catalogue that accompanies the show (both National Gallery of Art/Abrams).

The Age of Süleyman certainly matches the dazzle of other recent "Those were the days" blockbuster shows. Like last season's *Treasure Houses of Britain* (at the National Gallery) and *Liechtenstein: The Princely Collection* (at New York City's Met), it brings to our democratic shores a time when wealth and privilege were all. The show will exhilarate you—but you may also find Süleyman's world crushingly imperialistic, and too much a matter of conspicuous consumption. I left the show feeling rather relieved that art is no longer all pomp and circumstance, and that artists can now let their own personalities shine through. —JED PERL

TREADING WATERCOLORS

Bill Jensen's haunting "Kepler," 1985

In the dark, inscrutable, and otherworldly images of the forty-one-year-old painter Bill Jensen, the time is always twilight or midnight. The atmosphere is muffled, shrouded, blurred. Jensen doesn't offer brilliant compositions and his color is almost dull, but he's one of the rare contemporary artists who are caught by a vision—he sees strange things that he wants us to see. Some of Jensen's paintings resemble volcanic landscapes; others are filled by a single, floating biomorphic form. You get the feeling that Jensen has woken up from a troubling dream and has managed to impress it on his canvas or paper or etching plate. His titles suggest obsessive nightmares and baffling cosmologies—"Mute," "Fearless," "Endless," "Kepler."

American artists are inclined toward a certain black romantic mood—it probably stems from their sense of how misunderstood they are in this land of the pioneers. Jensen shares with the nineteenth-century painter Albert Pinkham Ryder and the early twentieth-century modernist Arthur Dove a propensity for small formats, ambiguous landscape imagery, and ghostly presences that suck in the viewer. Jensen's pictures are eccentric lyric poems.

The Museum of Modern Art mounted an exhibit of Jensen's prints last year; this month he's having his first show of watercolors at New York City's Washburn Gallery, where his oils have been seen for the past seven years. Despite the shift in medium, the watercolors don't represent a new direction in Jensen's art. In fact, some of them are virtual replicas of oil paintings of the past few years. Clearly this is a treading-water show. But then Jensen treading water is more interesting than 90 percent of the current crop of artists making a splash. —J.P. *("PATA Art" continued on page 82)*

Top: Topkapi Palace Museum, Istanbul. Bottom: Washburn Gallery

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PEOPLE ARE TALKING ABOUT... art

THE LOOKING GLASS

The Greeks believed that the eye was the window of the soul. Conversely, artists have always ascribed to the window the great emotional and spiritual power of the eye. *The Window in Twentieth-Century Art*, opening this month at Houston's Contemporary Arts Museum (through June 28), explores the subject's busy metaphoric life.

For Edward Hopper, light streaming through windows becomes a dramatic device, intensifying otherwise mundane scenes. In "Night Windows," 1928, *above*, he uses the window as a barrier, separating us from the subject—we become unwitting Peeping Toms in the darkness, watching a stranger undressing for the night. For some artists, the window admits rays symbolic of divine illumination or human enlightenment. Mark Rothko created hovering windowlike apparitions that represent a psychological release from the viewer's earthbound space. The optical and expressive qualities of the large expanses of reflecting plate glass on storefronts and diners captivated Photo-Realists Richard Estes and Don Eddy during the 'seventies. Shigeko Kubota updated the image of the window, substituting a TV set as the new, electronic threshold between inside and out, illusion and reality.

Organized iconographically, *The Window* is a panorama of sometimes poetic, sometimes ironic works of vastly different artists—Surrealists, Abstract Expressionists, Pop Artists, Post-Modernists—unified by a common fascination.

—ELLEN WILLIAMS

hype

THE SWEET SMELL OF FAME

Hundreds of New York's media elite receive an invitation informing them that Elizabeth Taylor has a secret to tell them. The chosen assemble at the Helmsley Palace's Versailles Ballroom. All the doors are shut for thirty minutes while the gathering heat in the room threatens to melt layers of gold leaf from the walls. Then there's a flurry of movement at the left, a door slowly opens, and *she* enters, bathed in the white harshness of electronic flashes and TV lights. She wears a fox-trimmed cashmere suit, her head wrapped in a sumptuous matching fur band, lips joltingly red—and those eyes! Liz Taylor: something happens when she enters, something lifts, some atomic structure rearranges. Here is the last great star—the woman who means something to absolutely everyone. Liz Taylor is more than a person, she's an idea. And that idea is fame.

Fame takes the microphone and answers questions with a blend of ebullience and distraction, in a soft, high, chuckling voice. "I have a passion for life," she breathes, "for living in the present and future—never the past." Liz Smith asks: "Do you still think all gossip columnists are bitches?" The reply sails in sweetly—"I'll tell you tomorrow, Liz"—and the room flutters with laughter. The secret? Oh, yes. A licensing agreement to produce a new perfume called Elizabeth Taylor's Passion, out this September from Parfums International. I, for one, can't wait to get a whiff of fame.

—DAVID DeNICOLO

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PEOPLE ARE TALKING ABOUT... theater

LeCompte and Dafoe: a perfect balance

RADICAL CHEEK TO CHEEK

We are completely different, which is why we like each other so much,'' says Elizabeth LeCompte in the precise and intense cadences that would appear to inform her very being. LeCompte is the artistic director of The Wooster Group—probably this country's most formally explosive, longstanding experimental performance ensemble—and she is talking about her relationship, artistic and private, with Willem Dafoe, a core member of the ensemble, whose leading roles in Walter Hill's *Streets of Fire*, William Friedkin's *To Live and Die in L.A.*, and most recently Oliver Stone's *Platoon* (which won him an Oscar nomination), have also turned him into the proverbial hot property at the movies.

LeCompte's assessment of the balance she strikes with Dafoe seems almost on target, but not quite. True, she tenses up in front of the camera and runs the risk, in Dafoe's words, of ''looking too tightly wrapped,'' while he is clearly a natural actor who places a wake-up call to body and soul before every click of the shutter. She meets requests for artistic explications with stoicism, as he bends them his way through conviviality, curiosity, and a faint naughtiness that challenges one to keep his attention. Her anecdotes strike one as highly motivated esthetic bulletins, and his most serious points tend to take the form of anecdote. She has what used to be called a fine brow; he has what used to be called the mouth of a sensualist. Yet both of these American faces seem to have been cut from the same Northern European cloth—it is easy to visualize them, for instance, as a couple of the Flemish Renaissance painted, perhaps, by Rogier van der Weyden. More important, they are of a mind when it comes to the vision and dynamics of The Wooster Group, and they are both on intimate terms with the fabulous monster of mass culture.

The Wooster Group is radically different from, say, Chicago's Steppenwolf Theatre Company, to which it is often glibly compared simply because a number of actors from both ensembles (Spalding Gray from The Wooster Group; John Malkovich et al. from Chicago) have broken into commercial films. Excellent and innovative though it is, Steppenwolf presents traditionally scripted plays. The Wooster Group, which includes five full members in addition to LeCompte and Dafoe, and a larger number of associates, works together to assemble its material—personal narratives, ''found'' and appropriated texts, plays, and styles—which LeCompte, using video as well as sets and live action, then composes and juxtaposes into what has been a remarkable series of rhythmically taut and visually dramatic productions, with aggressive content. *Route 1&9* and *L.S.D. (...Just the High Points...)*, first created in 1981 and 1983, and revived this winter in Manhattan, with their use of blackface on white actors, scraps of pornography, old comedy routines, excerpts from the Timothy Leary/G. Gordon Liddy debates, and classic American warhorses of the stage like Thornton Wilder's *Our Town* and Arthur Miller's *The Crucible*, on which drastic surgery has been performed, continue to draw smoke from a variety of volcanoes (including Miller). These productions find their closest thematic analogs not in ''the theater,'' but, for example, in work by an artist such as David Salle, whose equally confrontational paintings suggest a similar collision course of references.

Willem Dafoe does not plug all of his movie money back into Wooster Group projects (he does, however, waive his company salary while working on films), and mere mention of such concepts as ''selling out to the mainstream'' or ''purity'' of the avant-garde causes exasperation to flash in LeCompte's eyes: ''I don't know what those words mean,'' says she, not one to preserve anything in amber, or to suffer fools. As for Hollywood's predatory instinct vis à vis the livelier New York City avant-gardes, Dafoe stretches out into a quizzical shrug: ''They don't wanna miss out. They hear about some funk in SoHo and it's supposed to be hip, so they wanna throw in some funk.'' Dafoe, considered by himself to be the least intellectual member of The Wooster Group, tends, to his evident satisfaction, to get the Einstein or *artiste* treatment when he's on location. ''But,'' says LeCompte in a stage-whispered aside, ''he comes back to us and he's the dodo again.''—LISA LIEBMANN

(''PATA Theater'' continued on page 96)

FRENCH KISSES FROM THE RSC

Rickman and Duncan in ''Les Liaisons''

Not since *Nicholas Nickleby* has the Royal Shakespeare Company, or for that matter the British stage, had a hit like *Les Liaisons Dangereuses*, which arrives this month on Broadway with its perfect cast intact. Its success has less to do with fads than with a public avid for a spectacle that has some real bearing on their lives. The themes of the play, and Laclos's eighteenth-century classic novel on which it is based, are love and sex and power and evil. Today, we describe our fascination with these things by means of blue velvet and dope inhalers: but *Les Liaisons* is bold enough to resist the grotesque and make evil irresistibly attractive.

The central maldoers are a couple of closely bound ex-lovers, a Marquise and a Vicomte, who plot to corrupt a teenage convent girl. Their plan succeeds wildly, but the Vicomte's concurrent stratagem of seducing a virtuous young wife backfires when, unknown even to himself, he falls in love with her.

The delicious thing about the work, in the witty adaptation by playwright Christopher Hampton, is the way it unfolds ambiguously before you, as life does, without pointers or moralizing. The characters' dandified, epigrammatic language is intended to cloak rather than reveal their emotions, which are invariably double-edged.

In London, where the production sold out from opening night, all the elements—the creamy set flowing with gauze and lace, as if a rather magnificent lingerie drawer had been tipped out on stage, the doomy harpsichord music, and the magnificent direction and playing—blended with perfect equilibrium. It also created of its leading actress, Lindsay Duncan, a definitive new star. She's strikingly beautiful with apricot hair and a voice that oozes the promise of amusingly clever sexuality and is capable of suggesting an ironic steeliness of purpose as well as a private despair.

If Duncan becomes what every woman in the audience would like to think herself capable of, Alan Rickman, who plays her seductive partner, emerges as the man we would all like to be with at least once, if not forever. The moment when he startles the young girl—one hand gently caressing her body, the other no less gently wrapped around her mouth to prevent her from screaming—is easily the sexiest I've seen onstage. Ms. Duncan and Mr. Rickman make it easy to see that Laclos's bloated, godless society, teetering on the edge of the French Revolution, parallels the soulessness of our own, hanging on the brink of who knows what disaster, and looking at itself here in a gleaming and quite unsparing light. —VICTORIA RADIN

Top CHARLES FORD. Hair and makeup: Lea Siegel. Bottom DEE CONWAY

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PEOPLE ARE TALKING ABOUT... theater

Rob Besserer and Paola Styron in Martha Clarke's "The Hunger Artist"

A THEATRICAL FEAST

In Franz Kafka's writing, stories of magic and violation—a man changing into an insect, a part-human part-panther creature, a performing corpse—happen inside a social world that is banal in its orderliness. "Franz was always cheerful," an actor tells us in *The Hunger Artist*, a new performance piece by Martha Clarke, who last season explored a dreamy Freudian landscape in *Vienna: Lusthaus*. Here she has dramatized parts of Kafka texts—"The Metamorphosis," "A Country Doctor," "The Cross-Breed," and "A Hunger Artist"—as well as excerpts from his letters and diaries; Richard Peaslee has set the songs to German and Czech folk music, sung in rounds by the five actors.

Robert Israel's elegant costumes underline the middle-class respectability of Kafka's world—the suits, ties, bowler hats, and high-buttoned blouses that provide the constraining forms inside which the violent magic nevertheless erupts; civilized precautions that cannot eliminate the possibility that one might some day awaken fatally upended, on one's back like a dung beetle.

Within the first few minutes of *The Hunger Artist* we see an elegantly lit stage, the pastel walls faintly striped as in a faded hotel bedroom, the floor of the stage entirely filled by an enormous box of dirt. Placed in the box, which is a cross between a child's playpit and a desecrated cemetery, is a shallow grave in which several of the actors sit, and overlooking the grave, a framed photograph of Kafka. On the set is also a rocking horse, an Alice in Wonderland-like elbow-high door and frame, several upturned dining chairs, and some china. The site is both abandoned and fertile, a grave and a garden that in the course of the evening yield buried treasures like eggs and onions, evidence of covered-over crimes, even dead bodies, as in the old shirt that when dug up "becomes" the corpse of a cat.

In Kafka's world, things change violently, and Clarke has used all manner of theatrical imagery to emphasize this violence: shadow-play and conjuring tricks—flames and live birds, cards and paper flowers—as well as what is by now her trademark, puns of gesture and body parts. The twisting limbs that suggest ecstasy and anguish seem in her work, as occasionally in Kafka's writing, to obey laws of their own.

Despite the spareness of Israel's design, together he and Clarke have produced anything but a bleak evening, not merely because of the sensuous character of her "stage pictures," but also because of her casting choices. Anthony Holland, who plays one of the three Kafkas (there is also a seraphic child Kafka acted by David Jon and a giant Expressionist Kafka performed by the dancer Rob Besserer) seems both frail and stoical and tells Kafka's stories with such skill that the pain of the writer is the clearest note we hear. This is particularly true in the section from "A Hunger Artist," in which Kafka seems to be describing both ironically and apologetically his own self-imposed isolation. "I always wanted you to admire my fasting," says the hunger artist. . . . "But you shouldn't admire it. . . I could never find the food I liked. If I had found it, I would have stuffed myself like anyone else."

While it plays off and with Kafka's world, and is richly endowed with its own imagery, *The Hunger Artist* triumphs above all of Clarke's previous works because it sends us back to the writer.

—JANET HOBHOUSE

In *The Hunger Artist*, limbs twist in ecstasy and anguish, emphasizing the violent magic of Kafka's world

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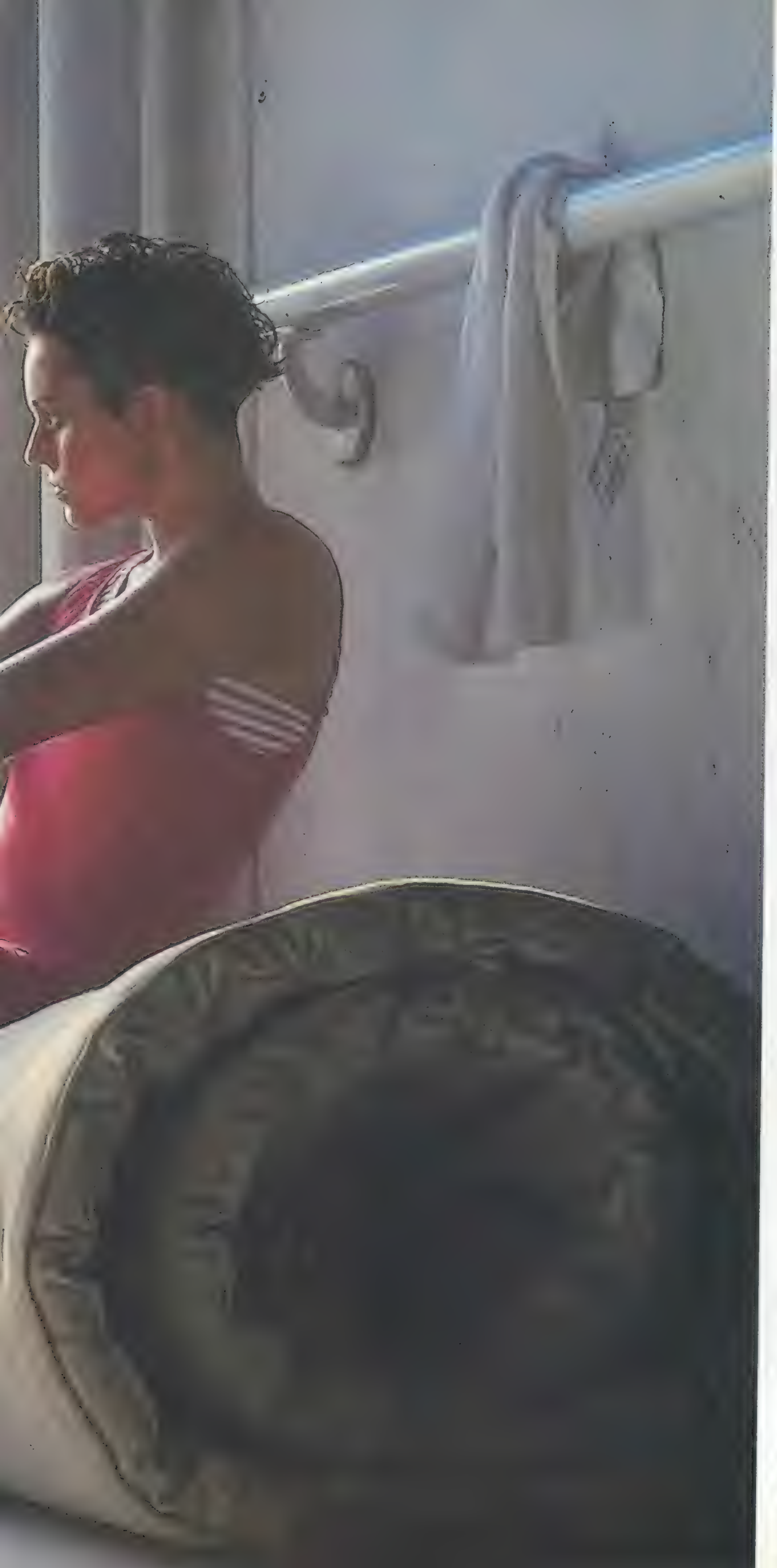

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PEOPLE ARE TALKING ABOUT... music

BERNSTEIN'S GREATEST HITS

With his Mahler, America's wild-swinging boy's become a world music master

Leonard Bernstein's face and voice have been familiar for so long that many people may not realize that this ubiquitous American genius, approaching seventy, is just now doing his best work as a conductor. When Bernstein returns to New York City this month, he will be leading the New York Philharmonic in four performances of the gigantic Mahler Symphony No. 2. The symphony will be taped live, in the manner of the last recordings of Toscanini, whose every performance was considered worth preserving. This is an extraordinary honor: Deutsche Grammophon is taping all nine of the Mahler symphonies with Bernstein conducting the three orchestras considered to have a great "Mahler tradition" (the New York Philharmonic, the Vienna Philharmonic, and the Amsterdam Concertgebouw).

Despite his early fame, it was by no means clear that Bernstein would ever reach this level of eminence. Some forty years ago, composer-critic Virgil Thomson wrote of the conductor that he "knows what American music is all about, but the Western European repertory he is obliged to improvise . . . . That is why, I think, he goes into such corybantic ecstasies in front of it. He needs to mime, for himself and others, a conviction that he does not have." Barbs like Thomson's, in one form or another, were to find their way into Bernstein's side throughout his NYC career, when he was the first American music director of the New York Philharmonic. "Lenny" was regularly ridiculed in the press for his exultant, arms-thrust-out embrace of the orchestra, and for his supposed lack of command of the German-Austrian backbone of the symphonic repertory. Audiences loved him, but the implication in the muttered undertone of many an article was that the exuberant boy from Lawrence, Mass., was an exhibitionist and a clown.

The shift in Bernstein's reputation came after he decamped from New York, conducting more and more frequently in Vienna, London, Tel Aviv, and finally in Berlin, the citadel of tradition, guarded by the elderly wizard Von Karajan, who, despite a shock of white hair equal in theatrical flair to Bernstein's, employed a somber podium style. Bernstein conquered in Berlin as he did elsewhere in Europe—and with German-Austrian music. Audiences were listening rather than looking, and what they heard was an inspired, soulful interpreter of their own music.

Especially of Mahler. The first of the newly recorded cycle, the Symphony No. 7, was released late last year (with the New York Philharmonic), and it is a triumph—the first recording that makes complete sense out of the music's fleeting, mocking, hyperneurotic episodes. At the end, when Mahler gathers the many strands of the work together, Bernstein slows the tempo, and the entire orchestra rocks back and forth, like a gigantic swinging pendulum. What follows—a quick rush to the last chords—is the purest release of energy imaginable. The series presses on, and every performance drives farther into silence the old doubts, the old jokes. America's wild-swinging boy has become the world's master of music. —DAVID DENBY

PENNY ARCADE'S SIDESHOW

In 1968, director John Vaccaro told actress Penny Arcade to go out on the stage of New York City's Playhouse of the Ridiculous and "do something"; she's been doing "something" ever since. In her show, "While You Were Out/Invisible on the Street," which has been running in New York's East Village, she pours herself into a series of strapless gowns, sings a few songs (backed by a five-piece band led by her husband of three years, keyboardist Jonathan B. Hardy), and displays an uncanny talent for mimicry. The result is what has been described as "demented rock 'n roll theater." Arcade, a.k.a. Susana Ventura, writes or improvises the characters she performs in her show: a fifty-five-year-old white transvestite in the Harlem drug scene, a bag lady with a pet duck, an aging New Orleans hooker with a bad face lift, a horny Hasid with the blues, and Andrea Whips, the late Warhol "superstar" who entertained the back room of Max's Kansas City with outrageous "showtimes."

"All my life I've met weird characters," says Arcade, who has the frizzy hair and voluptuous body of the girls in R. Crumb's underground comics from the 1960s, "strange people who collected me. Now I collect them."

The daughter of an immigrant Italian family ("My mother still won't drink the water here"), Arcade says she wanted to be an actress from the time she was five. She ran away from her New Britain, Connecticut, home when she was sixteen, and fled to St. Mark's Place where she hung out with actors and transvestites like Jackie Curtis and Holly Woodlawn. Over the next six years, Arcade performed in New York and Europe with Vaccaro's Playhouse of the Ridiculous, costarred in the Warhol film *Women In Revolt* with Curtis, Woodlawn, and Jane Forth ("Andy said I was the only one who'd worked with him who'd actually *read* the contract"), moved to Spain to perform with a political puppet theater, then Maine where she sang with a band and worked in a theater collective.

Arcade, now based in New York City, has firm ideas about what she is trying to do in her show. "My idea of 'rock 'n roll theater' is not *Hair*. It should be raw, more visceral. Usually when people try to combine the two, the music's good and the acting is terrible." Arcade's singing is forceful, and her acting is inspired improvisation. She has endeared herself to underground audiences for two decades—now she's ready to test the big time. —LISA ROBINSON

Top: PHILIP BURKE. Bottom: SCOTT HEISER. Hair and makeup: Prudence Walters

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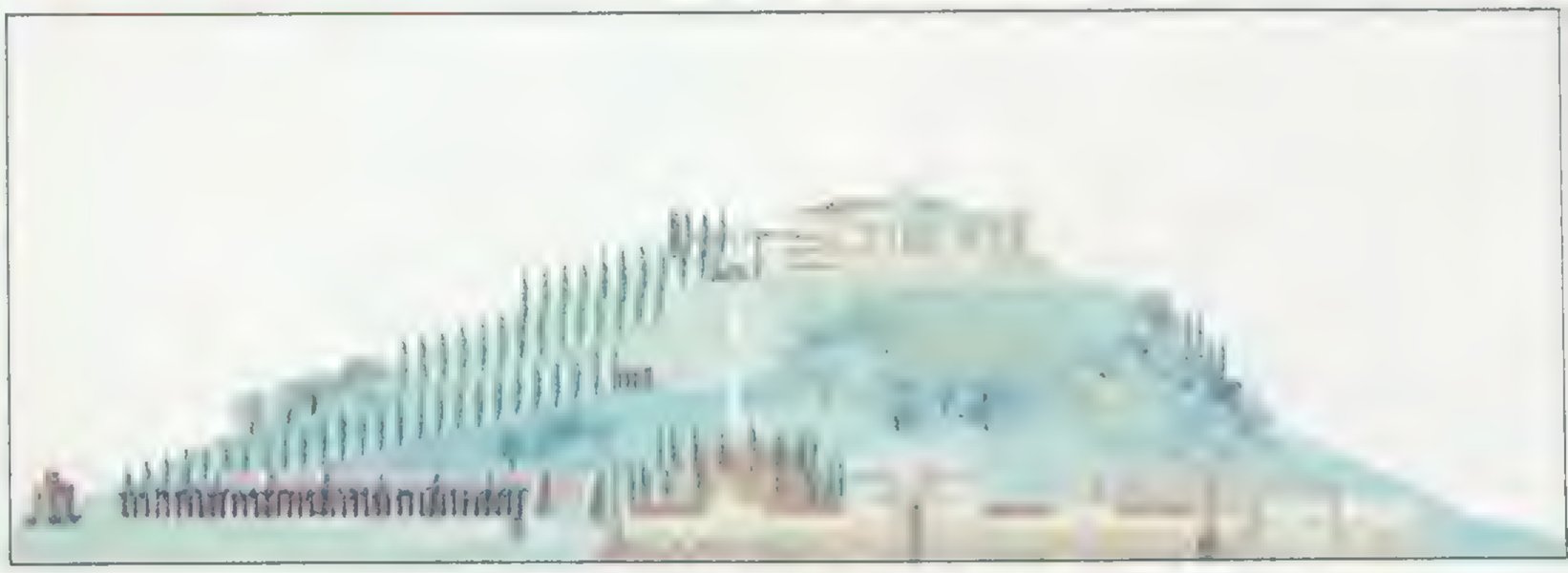


THE GRAVES OF WRATH

Michael Graves may be the most fashionable name in architecture, but the Princeton architect seems fated to be in the right place at the wrong time. The scene of last year's preservationist brouhaha was his proposed Whitney Museum of American Art addition in NYC. Now, another adventurous Graves design—the Clos Pegase Winery (*above*)—is set to open this month amid a similar climate of caution in California's Napa Valley.

The project was the brainchild of Parisian publisher-turned-winemaker Jan Shrem, who wanted to build a working winery that would double as a public showplace for his collection of Surrealist art. In 1984, the San Francisco Museum of Modern Art held a competition to design the winery; Graves was the winner, outrunning a field of California architects.

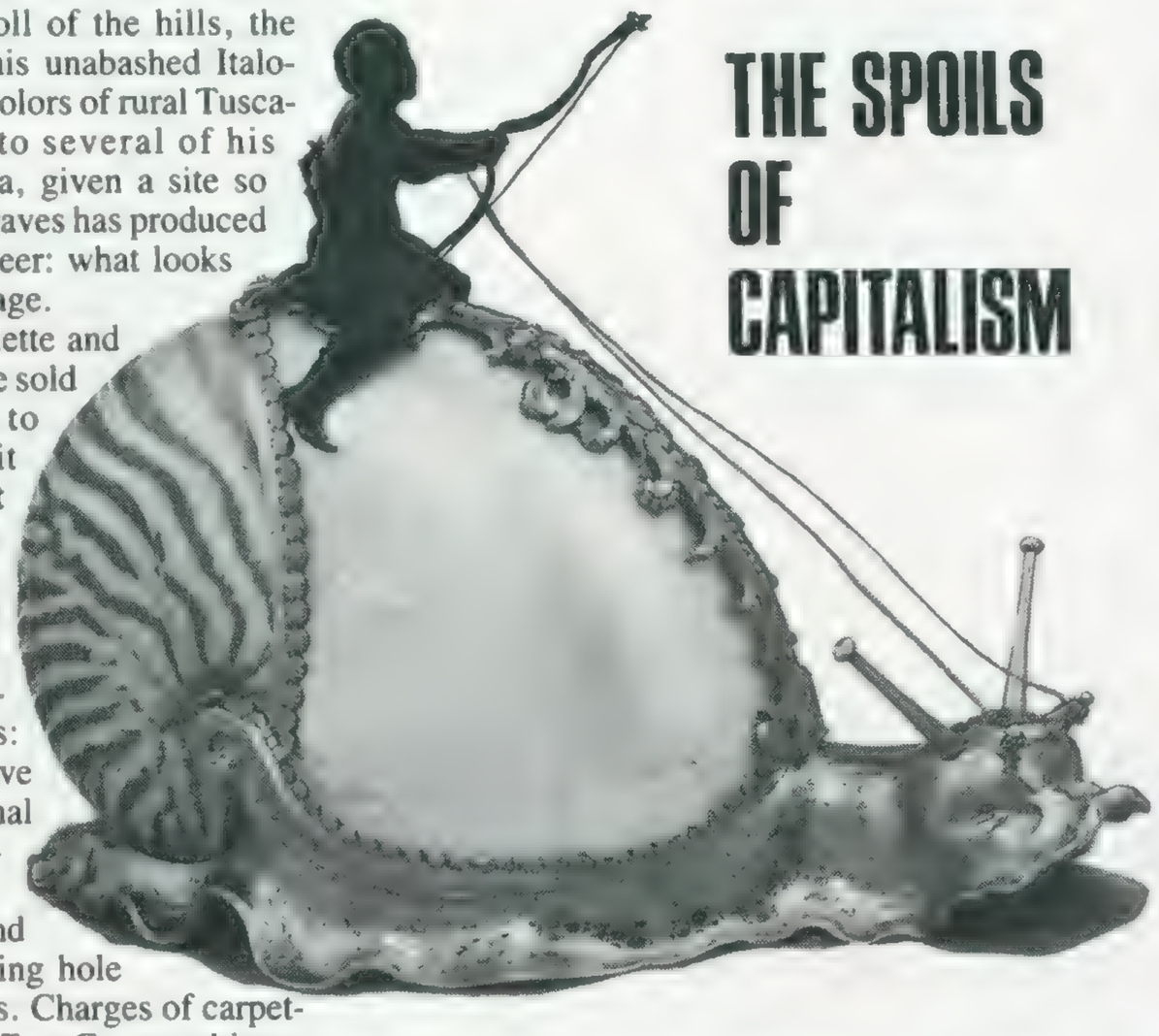
When Graves visited Napa for the first time in 1984, he was "stunned by the resemblance to Tuscany—the light, the roll of the hills, the oaks." The affection of this unabashed Italophile for the buildings and colors of rural Tuscany has found its way into several of his American designs. In Napa, given a site so suited to his proclivities, Graves has produced one of the gems of his career: what looks from afar like a hillside village.

The architect's dusty palette and classical motifs, which have sold everything from teapots to shopping bags, were a hit with the San Francisco art community, but the plans were greeted with hostility in Napa. Once the province of a few wine-making dynasties, the Valley has become wary of interlopers: Lately its small wineries have been joined by international giants, the flow of wine-tasting tourists has been swelled by weekenders, and Napa has become a watering hole for San Francisco socialites. Charges of carpetbagging were aimed at the East Coast architect, and the winery's use as an art museum may still be legally blocked by environmentalists fearing a new wave of tourists.

Does Graves's vision fit in the California countryside? Yes and no. Purists point out that the indigenous rural buildings of Northern California are not masonry and tile but board and batten, and in our time, cinder block and corrugated metal. Yet the palaces of the European-descended wine barons take their styles from Hollywood. If the Valley already has the Beringer Vineyards' mock Rhineland castle, why shouldn't it welcome Graves's Tuscan hill town? The cultural resonance of its colors and materials surely seems right amid the vineyards.

Clos Pegase is a glorious curiosity. Graves-watchers will be delighted to see what the architect can do when freed from a drab urban context and modest budget, which contributed to the stage-set feeling of his Portland Building. Clos Pegase has solidity and opulence. Finally, Graves has been allowed to build at a scale to match his ambitions. Twenty years from now, Napa will be proud. —DIANA KETCHAM

THE SPOILS OF CAPITALISM



Financier J.P. Morgan greedily, masterfully collected the decorative arts of Europe—his duty, he believed, to a newly dominant America. The finest of his trophies (including, *above*, a silver-gilt snail, Germany, circa 1630) will be on view at the Pierpont Morgan Library in New York City from April 17 to July 31. —S.D.

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PEOPLE ARE TALKING ABOUT... tv

THE SEDATE ESCAPE

Sobibor, an account of a death camp revolt, feels like "a story someone had to tell"

Escape from Sobibor is a surprisingly good TV movie, an account of an actual uprising of six hundred Jewish prisoners in the fall of 1943 at the Polish death camp. Three hundred survived, escaping into the surrounding woods; and Sobibor was closed, dismantled by the Nazis, the site planted with pine trees. Violent, but with none of the flashy hysteria of *Holocaust*, *Escape* is, for commercial TV, unusually sober and restrained. Alan Arkin, as Leon Feldhendler, the leader of the prisoners, is muted, almost gentle, in his determination to survive and in his guilt at his own helplessness.

There are very few familiar faces in this film, so it doesn't reek of television. Rutger Hauer, the Dutch movie actor who usually plays sinister creeps, here is handsome and grand, a Russian soldier, a Jew who knows how to kill, who must teach his fellow rebels how to load the rifles they have stolen. "Killing them," says one bewildered prisoner after stabbing an SS officer, "it's beautiful." But after Arkin's Leon kills an officer, he just stands, shaking his head a little, loathing the man he has killed and loathing the act of killing.

The Holocaust is a queasy subject for drama. Even in the worst films, such vast and detailed horror is inevitably moving; yet there is always some element of exploitation, of making gory entertainment, pornography. Grim and stirring, *Escape from Sobibor* is based on the recollections and memoirs of survivors. Perhaps for that reason it has less the feeling of entertainment than of a memory, a story someone had to tell. —C.S.

"Escape from Sobibor" will air April 12 on CBS.

Joanna Pacula, along with Alan Arkin and Rutger Hauer, leads the uprising

AND JUSTINE FOR ALL

Justine Bateman

It's not easy to play a teenager who isn't a nitwit, a brat, or a Val, which, I guess, means both. I mean, it's not even easy to *be* a teenager without scuffling into one of those categories. But Justine Bateman has managed all these years on *Family Ties* to seem like a slightly silly but awfully decent kid with an obnoxious brother. With her handsome cheekbones and wide happy mouth, Bateman is beautiful in a way TV doesn't usually bother with—she's like an innocent, uncool Lauren Bacall. One of these days, someone is going to teach her to whistle. —C.S.

A DIFFERENT GONG

Star Search is perhaps the most bizarre show on TV, a tawdry scrap of the collective American unconscious waved teasingly in the air, like a frilly garter, then tossed out at the embarrassed, overheated audience.

The host is Ed McMahon, who wears a tux and seems a bit overdressed for one of his dog food commercials (which, if your mind wanders for a moment, is what you think he's doing—he's so sublimely second-rate). This is not *The Gong Show*. *Star Search* is different. The performers lack the originality required for eccentricity. Instead, you get a kind of insanely meticulous mimicry—not of any one star in particular, but of stardom itself. And it's not that any of the performers is so terrible, but that they are so sparklingly insubstantial. When asked who influenced them the most, they usually giggle, take a breath, look reverent, and say, "My mom and dad, I guess. They just told me to go for my dreams, to give it my best shot." But you know better. These are Merv Griffin's creatures.

The scariest guests—and this is surely why most people watch this show—are the children. In a show devoted to mannerisms, theirs are the most elaborate, the most polished, the most inappropriate. Heinz and Keesha, about ten years old, from Utah, get themselves gussied up in red satin Vegas duds, and then they dance, bump, grind, twirl, in innocent midget vulgarity. Buck teeth, freckles, and black spangles. It's so wrong it's somehow tantalizing, like a transvestite mouthing the words to a Barbra Streisand song. The two kids I saw doing ballet were the same—no flowers and birds flitting across the fourth-grade recital stage, but a passionate love duet, with the little girl clutching her childish breast in despair, the little boy reaching out to her, longingly, longingly.

Finally, there is a category called the TV spokesmodel. I think this means that they announce things and wear things. Their modeling videos are rather like late-night cable ads for escort services. But don't worry—real success in this category leads to a job on a game show as one of those women who come out and point at the prizes. *Star Search* is the most thoroughly insular television product imaginable. If television sets watched television, *Star Search* would be their favorite show. —CATHLEEN SCHINE

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THE WORLD'S ONLY TOTAL EYE CARE SYSTEM

SAKS FIFTH AVENUE

THE WIZARD OF ID

"Expulsion from Paradise," 1981

"Witkin is capable of expressing awe at the spectacle of things that have gone wrong in the mind, and rotten with the flesh"

"Manuel Osorio," 1982

Joel-Peter Witkin

The photographer Joel-Peter Witkin, a fabulously self-centered man, considers himself to be a "portraiturist; not of people, but conditions of being." As he visualizes them, such conditions reflect the dreams of his deepest voyeurism, ignited by a libido whose range of objects exceeds the best known depravities and a great many of the more obscure ones. This impressively unwholesome New Mexican, who published an album of his work, *Joel-Peter Witkin*, is preparing a new book, *Masterpieces of Medical Photography* (both from Twelvetrees Press), from the collection of Dr. Stanley Burns, a New York ophthalmologist.

By virtue of his title alone, Witkin emphasizes, as inappropriately as he can, an esthetic response to diseased subjects that normally invoke pity and terror. His estheticism is knowingly provocative but can't help itself. In the afterword of his current folio, he solicits models for future photographs, models who exhibit fins, for instance, fewer or more than the usual limbs, or "Five androgynies willing to pose together as 'Les Demoiselles d'Avignon' . . . Anyone bearing the wounds of Christ." If his sitters are able to brandish the desired stigmata, so much the better; if not, the photographer can abet the impression, or rather, confuse the issue.

For the wide list of Witkin's appetites does not, in itself, account for the extreme metaphorical lengths he travels to give artistic form to his ecstatic nightmares. Were he only a connoisseur of pathologies, he'd be a venomous figure; if he were mainly a propagandist of taboo, he'd be a kind of sexual crank. But Witkin is neither. Rather, he has shown himself to be an ingrown visionary, capable of expressing awe at the spectacle of things that have gone wrong in the mind, and rotten with the flesh. In his view, there is no carnal perversion or disaster that is so terrible that it is not also natural. Why not mystify it, then, with chemical infusions in the darkroom? And how about softening and refining it with tissue that filters the light from the enlarger? Having gone so far, how could he deny himself the pleasure of scrawling over and spattering his negatives, as if the image had been born in the violence that is one of the unreflective themes of nature herself?

Just the same, no one would think to call the resulting furor mindless. For one thing, the shows Witkin has had in galleries and important museums reveal a learned contrivance and a mock heroism. His pictorial techniques are anything but spontaneous, and his art-historical parodies are convoluted. Apollo and Venus, or Christ on the cross, are elaborately mimed figures on his stage. In his hands, the tradition of the Old Masters—from Rubens through Picasso, Miró, and even Grant Wood—is an image gallery to be celebrated for its lubricious hints. With an inspired switching of their characters' sexes, Witkin goes the masters several times better, so that new juices seem to well up in old pictorial poses. As his critics have increasingly recognized, there is method to this delirium.

While the art world perks up at any display of excessively bad taste, Witkin's stands out conspicuously by reason of its fervor. His blasphemy is the sincerest form of irreverence, and it has taken a number of sophisticated people by surprise. They may be accustomed, as we all are, to themes of violence, cruelty, and death, most often treated in exploitive or cynical forms. But how is one to deal with an artist who regards his similar concerns as "extravagant, emotional and deserving adoration"? —MAX KOZLOFF

A selection of Joel-Peter Witkin's photographs and sculpture will be at New York City's Pace/MacGill Gallery through April 25.

Left, top & bottom: Joel-Peter Witkin/Courtesy Pace/MacGill Gallery and Fraenkel Gallery, San Francisco. Right, top: SHEILA METZNER. Hair and makeup: Gabriel Soba. Stylist: Jon Shaheen. Details, last pages

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For additional literature and the name of your nearest Peugeot dealer, call 800-447-2882.

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IN HER OWN WORDS . . .

"Physicians who overbook almost always undertreat. Endless periods of waiting in their reception rooms create hostility, high blood pressure, and the impression that the primary goal is to process as many warm bodies as possible. I call this assembly-line medicine, and this gives the profession a bad name." *—Ann Landers, syndicated advice columnist, speaking to a conference cosponsored by the American Academy of Family Physicians and the American Board of Family Practice*

"We push women into nontraditional jobs because they pay well. If all the women in nursing went into the construction business, we would face an upheaval much worse than any other transition. We have got to recognize that women's work in the traditional women's occupations is well worth pay equity." *—Alice H. Cook, professor emerita, New York State School of Industrial and Labor Relations, Cornell University, speaking at an Equity By 2000 workshop on women's worth*

"I teach because I believe Plato was right when he said, 'Education is cumulative and it affects the breed.' . . . Most human beings are as good as they are because some unknown teacher cared enough to continue polishing until a shiny luster came through; because some teacher cared enough to remove the previous . . . labels of failure from their psyches." *—Marva N. Collins, director, National Teacher Training Institute, quoted in the Chicago Sun-Times*

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With clear, quick explanations of your rights under the law—from sex discrimination at schools and colleges in admissions, housing, health benefits, etc. (you need not be a student—parents, interested citizens or community groups may file a complaint), through the rights of unmarried couples (of any sex) who live together and your right to live apart though married, instances of spouse abuse, marital rape, reproductive rights, ramifications of divorce, ins-and-outs of "equal pay" and "comparable worth" on the job . . . just name your concern—*The State-by-State Guide to Women's Legal Rights*, edited by the N.O.W./Legal Defense and Education Fund and Renée Cherow-O'Leary, Ph.D., and published by McGraw-Hill, will tell you exactly where you stand in whatever state you reside.

In launching this book, the Women's Media Project of the National Organization for Women made a major effort to help American women to understand their legal rights, to have their voices heard in the bicentennial discussions of the U.S. Constitution. Immediate results were wide television discussion, newspaper and magazine coverage; and representatives Don Edwards and Patricia Schroeder announced a set of week-long Congressional hearings based on four of the book's issue areas—probably this month.

HELP IS ON THE WAY

A woman who said there were pink elephants in her bed was the first with a psychiatric problem to use her Lifeline button, a portable help device which can be worn around the neck or on the wrist and signals, through the telephone, to a hospital center that, in turn, summons neighbors or relatives to give aid. Another elderly client had been locked in a dark closet by her abusive housekeeper. The service—conceived to help physically vulnerable people to live alone, their dignity and lives as intact as possible—was started about ten years ago by Susan Schmidt Dibner, Ph.D., a medical sociologist, with her husband, psychologist Andrew S. Dibner, Ph.D.; it won them a 1986 Charles A. Dana award for pioneering achievement in health.

The Dibners were aided by Sylvia Sherwood, Ph.D., of the Hebrew Rehabilitation Center in Boston, whose research showed that the system was economically sound, since it kept people from being relegated to expensive nursing facilities by anxieties about their safety. Businessmen and universities began to give support; today one hundred thousand people in the U.S. are attached to Lifeline; they lease the equipment from their local hospitals.

Ms. Dibner said providing health care for the elderly is definitely a women's problem, since two-thirds of that group are female. Though her field is gerontology, her next project will focus on relationships between middle-aged parents and their young adult children.

APRIL CALENDAR . . .

April 5, Norfolk, Virginia: *Martina Navratilova and Billie Jean King play a televised doubles tennis match against Pam Shriver and Chris Evert Lloyd as part of a two-year "Aspire Higher" campaign to raise funds for the Women's Sports Foundation.*

April 10, New Brunswick, New Jersey: *"What If Women Ran the World?" discussion, international leaders; Bella Abzug, moderator; 7:30 P.M., Loree Building 022, Douglass College Campus.*

April 19-21, Anaheim, California: *Senator William Campbell's Conference on Women, co-sponsored by U.S. Small Business Administration & Chrysler Motors. Call: (714) 583-9003; (818) 964-1443.*

April 25, Dallas, Texas: *All-day event, "Women and Their World of Work," Women's Building, Texas State fairgrounds, by Dallas chapter of National Association of Women Business Owners. Facts: Glenda Duke, P.O. Box 59405, Dallas TX 75229; (214) 358-3391.*

And coming . . . August 20-23, San Francisco, California: *Power Strategies for Business and Professional Women, Pacific basin conference sponsored by Women's International Network; post-conference tours to Hong Kong, China, Thailand, Singapore, Japan. For information, reservations, telephone: Robin Crest, (415) 595-2626.*

LIFE AFTER THE DANCE

"Ballet is all about ideals; law is all about the real—about adjusting to the way things are. Our legal system is as much about imperfection as it is about perfection," said Helen Heineman, an attorney specializing in entertainment law whose first career was as a dancer. Starting with studies at the School of American Ballet, she ended as a principal with the Harkness Ballet and Les Grandes Ballets Canadien.

About ten years ago, the dancer saw a career change coming. "Though ballet was my first love, I knew that at some point I was going to have to stop. I wanted a real second career and not just one that was peripheral to dancing. I wanted to exercise my mental muscles, develop them as I had my feet. I was going to work for a living most of my life, and I wanted to be well paid."

The decision to go to college and law school came after "several years of unconscious decision making." Becoming a lawyer was "like trying on a piece of clothing; it fits, and you just buy it. You don't say 'Why do I like it?' The differences between the two careers are obvious, but the similarities are significant. Both are fields where work and discipline are important. By focusing on technique, over the years, you are able to become a creative entity."

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Why walk? . . . home gyms . . . Minnie gets fit

health walking . . .

Touted as a "noncompetitive" form of race-walking, "health walking" is gaining popularity: two thousand avid walkers five years ago have grown to more than thirty thousand today, according to Howard Jacobson, executive director of the Walkers Club of America. Not surprisingly, many of today's health walkers are yesterday's runners. Reasons: "Because you swing your arms more when walking than when running, your upper body gets a better workout," said Jacobson. "Also, risks of injury are decreased."

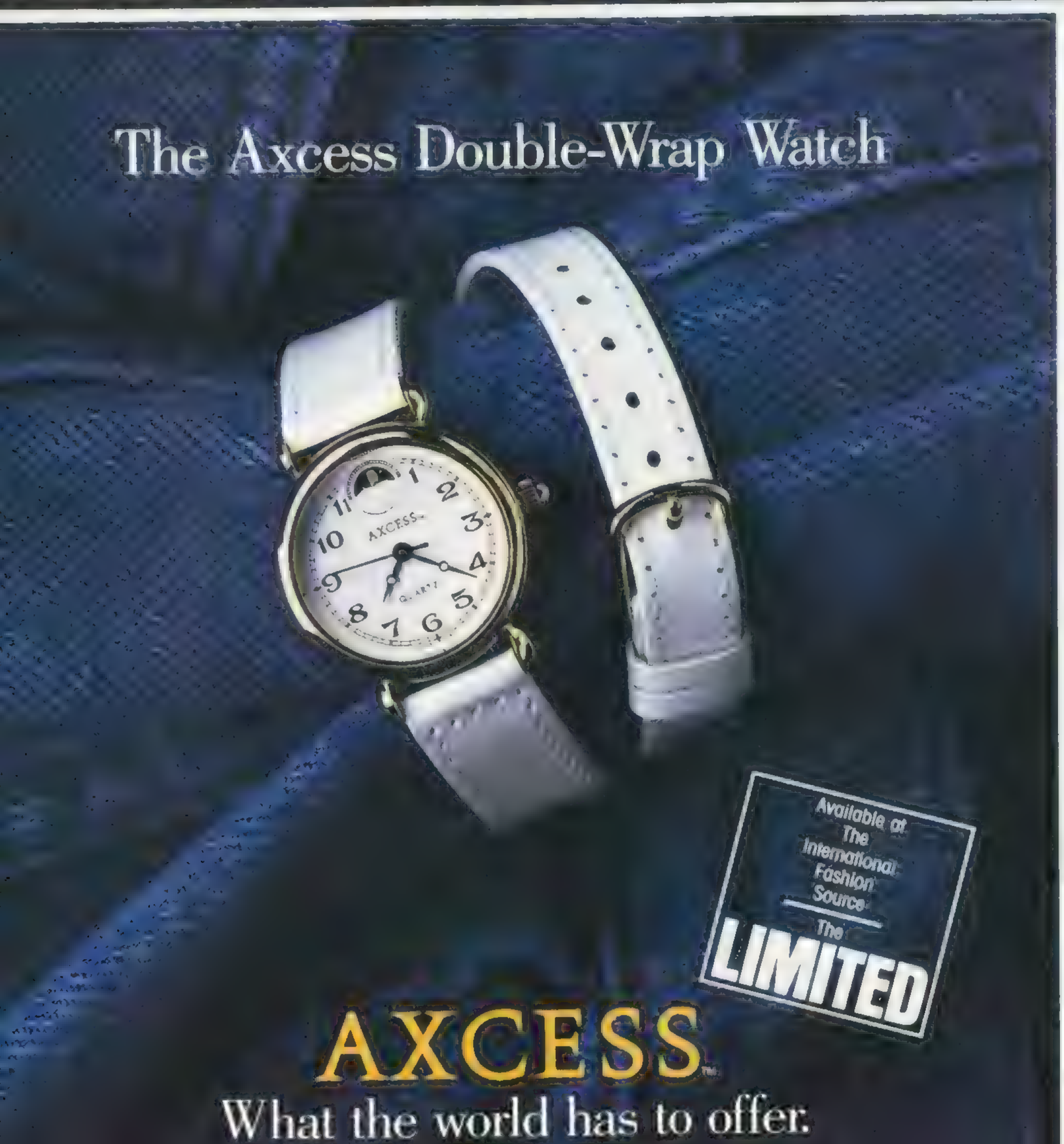
Further risk-minimizers? The correct shoes—ones with raised heels, lots of support, flexibility, cushioning. They're especially important if you walk on hard surfaces. (One NYC store, the Urban Hiker, has a sidewalk-like concrete floor for trying on walking shoes.)

- "Begin by walking fifteen minutes every other day at a comfortable pace; if you feel short of breath, the workout is too strenuous," said Richard Dominguez, M.D., orthopedic surgeon, co-medical director of the SportsMed Center for Fitness, Carol Stream, IL.
- "Your speed is not as important as walking continuously; *low-intensity exercise burns more fat than fast, hard exercise.*
- "Gradually work up to thirty minutes three or four days a week. Increasing weekly miles after that by more than 10 percent increases the risk of injury.
- "To enhance a workout, add hand weights—beginning with one pound and working up slowly—to build arm strength. Ankle weights, however, can aggravate foot and ankle problems."

More incentive: "National Walking Week," May 25-31. For information on events, write: Sanka Walking Week, 888 Seventh Ave., New York, NY 10106.

GYMS

More women are opting to work out at home. Here, specifics from exercise expert Alison Pearl (212/382-3901), who designs at-home gyms. . . . Purchasing equipment: Ask an exercise expert what's safest, most effective for you; check warranties—how well/often will machines be serviced? Consider space—in a small room, stick to basics—i.e., fold-up rowing machine and bike, free weights, jump rope. Set up equipment near diversions (tape deck, TV) and ventilation—open window or door. Use a padded floor or gym mat (from sporting goods stores). Mood-lifters: sunlight, mixing pink with white bulbs.



INTO THE FUTURE

Consider the "old" Minnie Mouse: Mickey's lash-batting sidekick, wearer of polka-dot dresses, bows, spiked heels too big for her feet. Meet today's Minnie, *left*, in her modern image (here in sweats, sneakers) and, at "age" fifty-eight, with a new career. Her "Totally Minnie" record spreads the fitness message to kids. She's still Mickey's girl, but today she's also his equal.

ISHIMURO. Hair, Pascal Cruaq for Bruno Dessange; makeup, Sophie Levy for Pipino-Bucchieri. Details, last pages. Sketch © copyright, The Walt Disney Company

Flabby Thighs and Arms? Take a Firm Stand.

Slackened skin is the result of many seemingly innocent factors. Rapid weight gain and loss of same. Natural biological aging. Sun exposure without protection. The "hot baths" we think of as so relaxing. Lack of exercise... These and more are the reasons skin loses its elasticity! It's a real concern shared by many women today.

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Clarins Firming Body Cream gives skin a "lift."
Massage those flabby areas with this rich, non-greasy treatment. It works to improve skin's texture and elasticity. Supplementing these actions are its ability to moisturize and nourish. Quick to penetrate, it's ideal for morning application.

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Our Specialists are professionally educated to assist you. We invite you to consult them to answer your personal beauty concerns. They will be happy to present you with a sample selected just for you from Clarins comprehensive range of face, body or tanning treatments.

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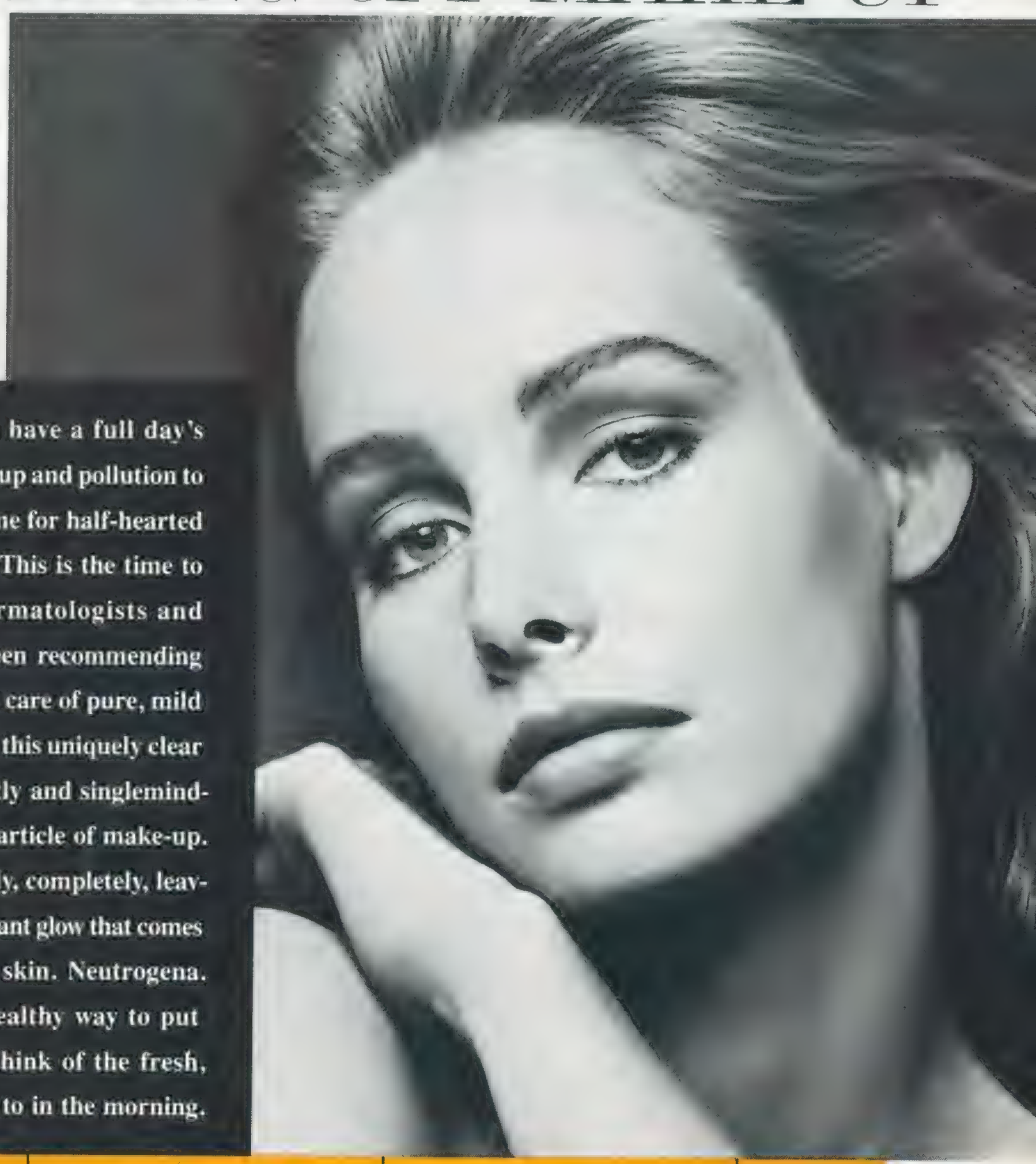
PART II.

IT'S AS SIMPLE AS WASHING YOUR FACE.

TAKING OFF MAKE-UP



It's bedtime. And you have a full day's accumulation of make-up and pollution to get rid of. This is no time for half-hearted attempts at cleansing. This is the time to discover what so many dermatologists and Neutrogena devotees have been recommending for years: the dedicated facial care of pure, mild Neutrogena. It's all in the way this uniquely clear cleansing bar liquifies instantly and singlemindedly coaxes away every last particle of make-up. And the way it rinses off easily, completely, leaving nothing behind but the vibrant glow that comes only from impeccably clean skin. Neutrogena. It's the simple, clean and healthy way to put your face to bed. And just think of the fresh, beautiful skin you'll wake up to in the morning.

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Use Neutrogena® Oily Skin Formula to take off your make-up at night and in the morning to remove excess oil that accumulates as you sleep. Always massage the lather on, never, never, rub.	*Use Neutrogena® Original Formula morning and night. Be sure to wash right up to the hairline and pay special attention to the sometimes oily area around the nose.*	*Use Neutrogena® Dry Skin Formula at night to gently wash away make-up. In the morning, a thorough rinsing with tepid water is usually enough to give your skin a fresh, beautiful start.*	***SPECIAL BEAUTY TIP.***

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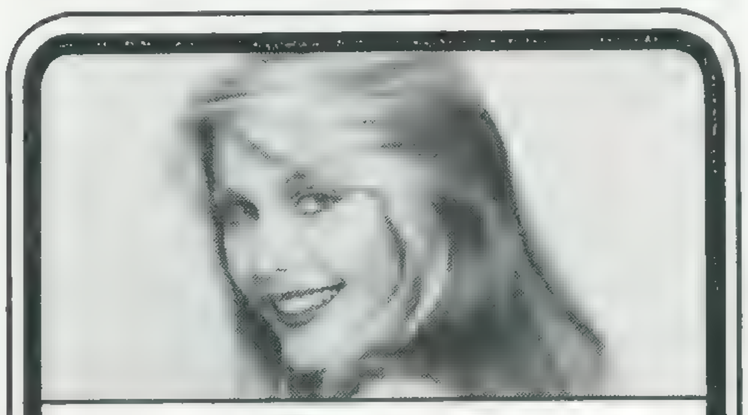

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LETTER FROM PARIS

Europe's new capital has acquired a taste for cultural stew and scrambled sex

BY JOAN JULIET BUCK

Paris today has taken on its old, medieval function as a meeting place for the rest of Europe. The well-meaning Socialist urge to integrate third-world cultures has disappeared—the newspaper *Libération* records daily the *bavures* (''unfortunate mistakes'') that the police have made in handling the young Africans they've picked up in the Métro or in the Halles district—but the plurality remains.

The three greatest French theater directors are Peter Brook, who is English, and whose troupe performs with varying degrees of accents; Klaus Michael Gruber, who is German, but directs French classics with French actors; and Giorgio Strehler, who is Italian, and directs productions in both French and Italian. Strehler's production of Eduardo de Filippo's *La Grande Magia*, in Italian, played at the Odéon for two weeks this winter. De Filippo's fable is about how we all prefer illusion to reality; it was staged with perfectly conceived lighting and fakery so effective that, despite the language barrier, the first-night audience was in tears.

The greatest success of the last Festival d'Automne was a chapter from *The Guiltless* by Viennese writer Hermann Broch: *Le Récit de la servante Zerline*. It was staged by Klaus Michael Gruber and performed by Jeanne Moreau, who enchanted audiences with a high-wire walk of dazzling emotional intensity. Dressed in a maid's uniform, Zerline tells a silent, listening man her story of abject passion and desire: she's compelling, mad, blond, an absolute seductress.

Theater in Paris is more varied and satisfying than in New York City because of the easy experimentation and the stubborn vision of directors here. Perhaps also because there is no single theater district, one is not aware of participating in a mass feeding at the nose bag of culture. In recent years, government decentralization of the arts has dotted the suburbs with concrete culture bunkers: Maisons de la Culture. One can drive almost an hour on the *Péripherique* looking for the town of Bobigny, whose Maison de la Culture provides the stage for works as diverse as *Marat Sade* set to music or Karole Armitage's dance troupe with David Salle's sets.

Last year, at the Théâtre des Amandiers at Nanterre (another far, unfindable one), Jêrome Deschamps staged his satire about the Maisons de la Culture themselves. This season, his *Les Petits Pas* was shown at Peter Brook's Bouffes du Nord. (The Bouffes du Nord is by the Boulevard de la Chapelle, and people who arrive too late for the performance go off and watch the amateur strippers in nearby fairground trailers.) *Les Petits Pas* was an extraordinarily cacophonous show: old performers, pensioners in a retirement home, come onstage and sing with interference from a fat slattern and her retarded young helper. They bang saucepans, drop bottles, smash glass, walk into cupboard doors—do everything graceless and ugly there is to do while the artists sing and dance. The underlying din and uncoordinated misery of everyday life were so well co-opted by Deschamps that at dinner after the show, at the loud and trendy Terminus Nord, when my cherry ice cream slipped onto the lap of a man defending an absurd theory of Israeli conspiracy, and the waiter poured a friend's tisane onto her leg rather than into her cup, it merely seemed that life was imitating art.

Nicolas Brieger of ''Welcome in Vienna''

HILDE ZEMANN

I can't imagine why expression should be freer and more touching onstage than on film, but it is. In France, the truth seems to be that formalism is liberating, and straight expression of sentiment is just plain yucky. Currently the most popular *(Continued on page 140)*

More

Never settle for less.

"Me and my More.
We've turned a few heads, I admit.
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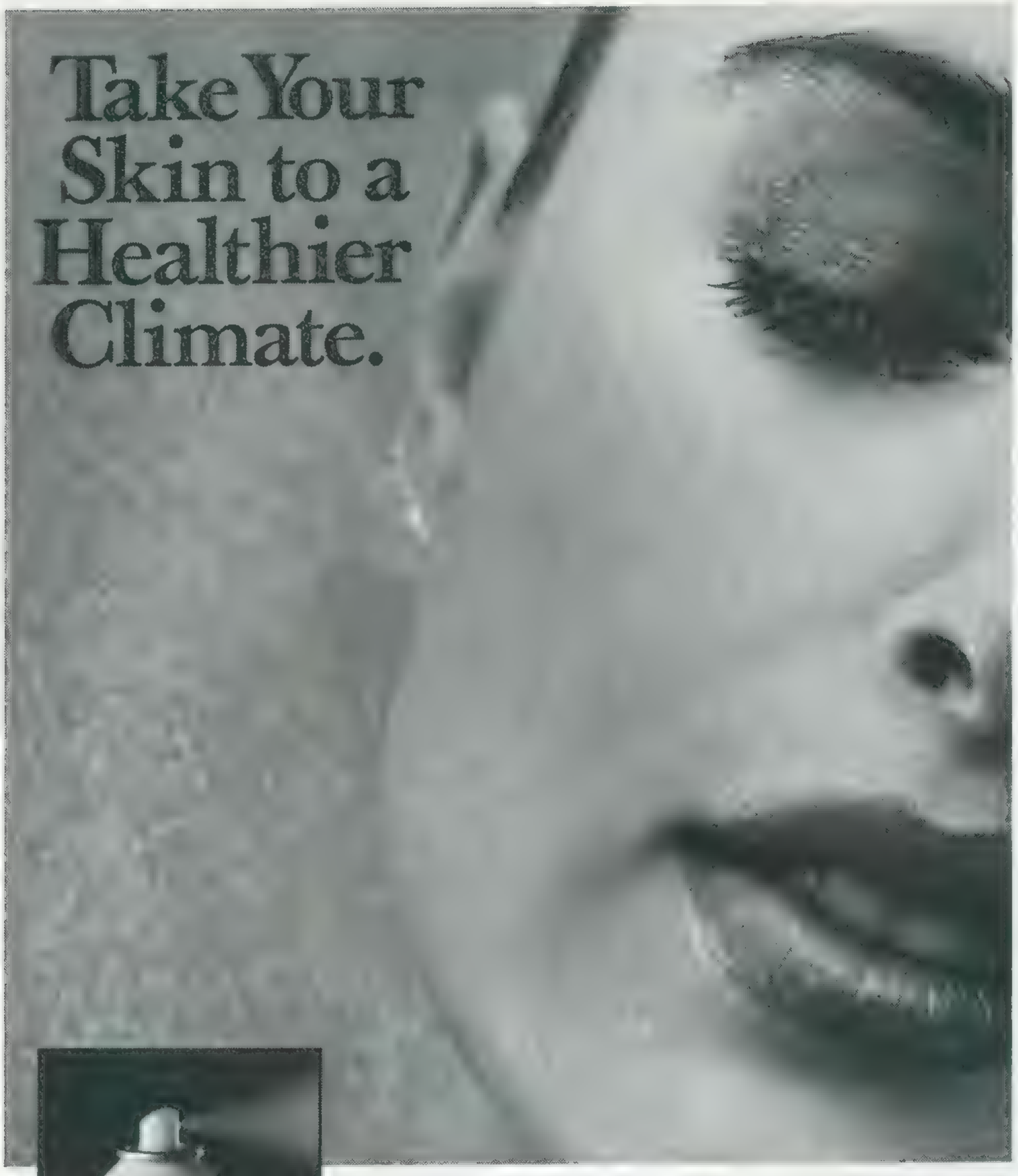

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LETTER FROM PARIS

(Continued from page 138)

forms of sexual intercourse take place on the *Minitel* and on television. The *Minitel* is a program for home computers that is given free to all telephone subscribers; it allows access to phone numbers, to shopping by screen, and also to a great many *reseaus* (networks) that lead to as much libidinous fantasy as can be tapped out on a plastic keyboard.

On television, late at night, the subscription cable station *Canal+* shows hard-core pornographic films. Scrambled, the *Canal+* screen looks like an agitated Missoni sweater, but not so agitated that one cannot recognize the likes of Sally Field during prime time, or thighs and the rest at 2:00 A.M. The point here is that a great many people prefer to watch the films scrambled, the colors zapping in flame-stitch across the screen, the sounds of sex like bear exhalations underwater. This provides artistic distance, the necessary spice to life.

The most interesting film in Paris is Axel Corti's *Welcome in Vienna*, a German-Swiss-Austrian coproduction made for television, and the third part of a trilogy. It's black and white, disconcerting, and absolutely relevant to Europe today. The film begins in 1944: Two actors, speaking German, drive across a battlefield in an American Jeep. Freddy Wolff and Sergeant Adler are Jews who left Vienna in 1938 and return as members of the U.S. Army. Freddy (played by Gabriel Barylli) recognizes a German deserter, Treschensky, as the porter from his old school. "Remember," says Treschensky, "I am a Nazi. I admit it. And when you get back to Vienna, I will be the only Nazi you will find in Vienna."

The film is written by Georg Stefan Troller, who also fled Vienna for New York City in 1938. He has said: "When I went back to Vienna, the few years of Hitler's regime and of war had transformed it even more than we had been transformed by emigration."

Wolff's disillusionment is the dashing of soft, emotional hopes for home and comfort and fellowship. Adler's experience in Vienna is different. He is a Communist, a thin-faced intellectual with a knitted hat and high ideals about winning Europe for the party. His encounter with a Russian official in Vienna shakes him out of his idealism. He becomes a cool manipulator whose pragmatic resignation is one of the film's great moral lessons.

As Adler becomes cold, selfish, and ambitious, the actor Nicolas Brieger dons a lieutenant's cap, squares his shoulders, and turns into one of the most attractive men I have ever seen on screen. The emotional development of Adler is not unlike that of Michael Corleone in *The Godfather*. But Michael, no matter how well played by Al Pacino, was still a Mafia son turning Mafia leader. Adler is a Communist refugee who turns into an American success when his ideals are shattered. Brieger could make one accept anything of a character: a German stage actor and director, he could be a great star if he wished to expatriate himself to America. ▽

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UV LENSES

Are they necessary to protect eyes from sun? Experts aren't sure. While some studies suggest chronic UV exposure contributes to cataracts, others refute these findings. Experts agree, however, that for most people, "the potential risk for a superficial corneal burn—also known as sand/snow blindness—increases only when you're at a high altitude or near the equator where UV rays are stronger, or when UV light is reflected off sand, water, or snow," says Virginia Lubkin, M.D., associate clinical professor, ophthalmology, Mt. Sinai Medical Center, NYC.

Sand/snow blindness—while unlikely to affect vision permanently—is very painful. If the symptoms—a gritty, sandy feeling in the eye, light sensitivity—develop, see your eye doctor, especially if they don't disappear in a few days.

Colorless glass lenses actually block about 70 to 75 percent of UV rays and, according to experts, are sufficient UV protectors. (Tinted lenses help to cut glare.) Most sunglass lenses, however, are made with plastics that don't contain natural UV inhibitors (polycarbonate is one exception). Although many manufacturers add coatings to block UV, there are no uniform regulations, so check with your eye doctor or optician.

"Hot" specs: the space-age iridescent orange sunglasses, above—comfortable, lightweight, fun (Rêvo by Coopervision).

LASH FLASH

What woman hasn't massaged petroleum jelly on her lashes in hopes of making them longer, thicker, more lustrous? Wasted minutes, really; because, in fact, you can't. Occasionally, lashes break, even fall out; but few women have serious problems. Loss of lashes is usually attributed to a secondary infection of the lid or lash follicle. Once the infection clears, lashes regrow. Sharing eye makeup puts you at risk of infection.

In every makeup artist's kit, now: '60s cake eyeliner (left) . . . which, with more or less water, gives a fine line for day, a more exaggerated eye at night. (One to try: Clinique's.)

Hair, Odile for Bruno Dessange, makeup, Marc Schaeffer. Details, last pages. Sketch, DAVID CROLAND

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TALKING ABOUT ART

WOMEN ARTISTS: PRO AND CON

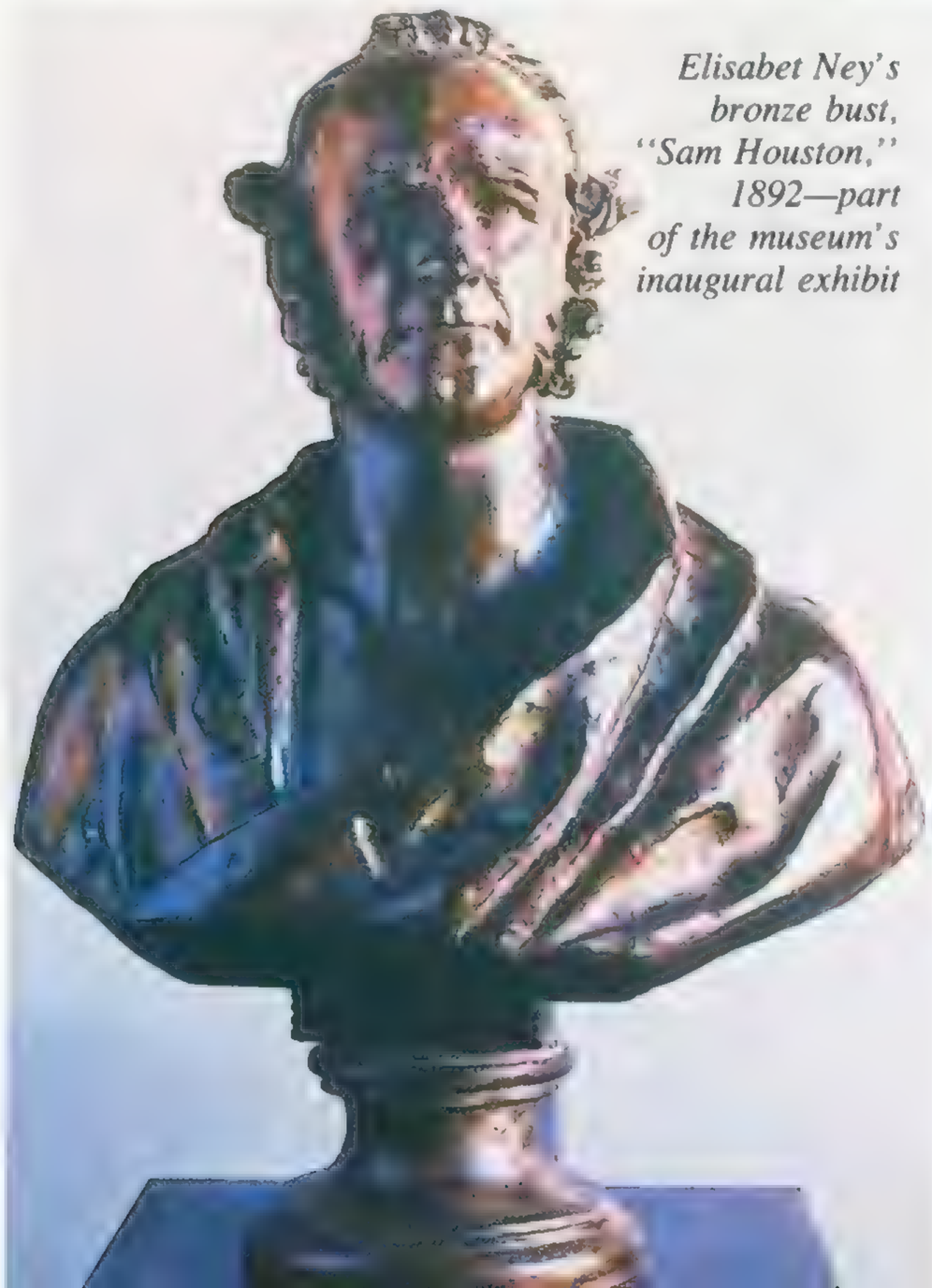
Is Washington's new women's museum an idea whose time has come—or a substandard ghetto?

BY BARBARA ROSE

From the permanent collection: Suzanne Valadon's "The Abandoned Doll," 1921

A museum of women's art? Whether such an institution is plausible or necessary is the major issue raised by the opening this month of The National Museum of Women in the Arts, in Washington, DC. Brainchild of collectors and philanthropists Wallace and Wilhelmina (Billie) Holladay, the museum has an ambitious program, beginning with the inaugural exhibition, *American Women Artists 1830–1930*; a permanent collection of more than five hundred works by women painters, sculptors, photographers, and craftworkers in Western art since the sixteenth century; and an impressive location in a former Masonic temple near the national museum complex, on the Mall.

Already, feminists are attacking the project as not sufficiently "feminist" in its ideology and orientation, and art historians are questioning the quality of the collection. My question is whether this effort will elevate the status of women artists, helping them to overcome what Germaine Greer has termed "the obstacle race" to recognition, or whether it will simply reinforce the prejudice that women are second-rate painters and sculptors, forever banished to their own substandard ghetto. The caliber of the museum's exhibitions and programs will inevitably reflect on what women have contributed to art history and, in the gallery devoted to contemporary work, what they can contribute now.



Elisabet Ney's bronze bust, "Sam Houston," 1892—part of the museum's inaugural exhibit

This is a very large responsibility. And let's face it, only the Holladays had the courage to put together such a collection. But if the intensity of the spotlight is too strong for the work, the cause of women artists could be further diminished. That would be most unfortunate.

Personally, I believe that a museum of women's art is a challenging, purposeful idea whose time has come. Women have been treated badly by existing museums and by the discipline of art history, which suffers from the prejudices of the paternalistic Germanic scholars who mainly created it. They believed that a woman's place was in the slide library. Until this century, women were by and large excluded from the powerful academies, and they were prohibited from working from nude models.

Now all that has changed, right? Wrong. The gates to glory of museums, galleries, and the art press are somewhat more open to women than they once were, but not much. Since its inception, New York City's Museum of Modern Art has given full-scale retrospectives to only two women, Louise Bourgeois and Lee Krasner. The Eva Hesse, Helen Frankenthaler, and Louise Nevelson shows in NYC were The Museum's great moments of commitment to women. Score zero for the city's Metropolitan Museum of Art. Finally waking up to the idea that women have made significant contributions, perhaps because of pressure from the new women's museum, the National Gallery of Art in Washington, DC, recently scheduled retrospectives of two women artists, Georgia O'Keeffe and Berthe Morisot.

If The National Museum of Women in the Arts (what an ungainly name for a serious art museum) maintains the highest standards of quality in exhibiting and collecting, it can reveal the importance of women in art history and inspire other institutions to follow suit. Unfortunately, there is much about the constitution and the direction of the museum as it now stands that augurs poorly for its ability to play such a leading role.

To her credit, Mrs. Holladay, the museum's president, has not swallowed the feminist line that women's art must have "feminine" content. On the other hand, instead of focusing only on women painters and sculptors, she has included crafts. This addition simply dilutes the museum's capability to establish the prominence of great women artists like Sofonisba Anguisciola (whom even Vasari praised as among the leading painters of his day), Artemisia Gentileschi, Lavinia Fontana, Elisabetta Sirani, Giulia Lama, Clara Peeters, Judith Leyster, Elisabeth Vigée-Lebrun, et al. Further confusing the issue is the dilettantish notion of devoting a museum to the accomplishments of women in all the arts—theater, music, etc.

Critics have correctly complained about a lack of profession- *(Continued on page 152)*

Top: The National Museum of Women in the Arts/The Holladay Collection. Bottom: Ney Museum, Austin

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BEAUTY REPORT

SKIN CARE

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*Excerpt from Neutrogena Skin Care Institute Report

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TALKING ABOUT ART

(Continued from page 150)

alism, to which Mrs. Holladay quickly responded by putting the inaugural exhibition into the competent hands of Annemarie H. Pope, of the International Exhibitions Foundation, which organizes fine-arts exhibitions. Mrs. Holladay also hired as curator Eleanor Tufts, a highly respected art historian known for the quality of her research and writing.

It is hard to be ecstatic about the opening show, *American Women Artists 1830–1930*, because the period was a high point of American art only for those artists who worked and studied abroad. Nearly all were men. Nevertheless, there are fine paintings by women who did get to Europe—Mary Cassatt, Cecelia Beaux, Romaine Brooks, and Marguerite Zorach. There are some discoveries, like the portraits of Sarah Miriam Peale, cousin of the painting Peales, and the underestimated works of Anna Elizabeth Klumpke, Rosa

Women artists must run an "obstacle race" to recognition

Bonheur's American companion. Women were not painting for the market then, and so did not produce the epic landscapes that were the hallmark of the period; their work, for the most part, looks unadventurous.

As expected, Georgia O'Keeffe shines as the outstanding early American modernist. The case can be made that she was the greatest American painter of her epoch. Certainly she was a major influence on others, an important criterion of value not sufficiently studied in relationship to women.

So far, so good. Not great, but good. To be great, The National Museum of Women in the Arts needs to go through growing pains as the Hirshhorn Museum and Sculpture Garden has, turning one man's taste into a national treasure by gradually replacing enthusiasm with professionalism and expertise. The choice of a curator and the securing of additional funding to fill out what is now a spotty permanent collection will be crucial in deciding the direction of the museum.

The future success of women artists depends on concrete achievements, not on more self-indulgent breast-beating about past difficulties. Now is the moment for the finest art historians to reassess the esthetic contribution of women and to reconstitute the *oeuvres* of the best of them—for many of their works have been falsely attributed to various male teachers and relatives to give them higher market values.

For women to achieve equality, the emphasis must be on *quality*, not gender. And please, could we leave the pots and quilts to the craft museum where they properly belong? ▽

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DRIVING STYLE

Dashing sports cars! . . . roadside assistance . . . safety ideas. BY LESLEY JANE NONKIN

What's new in flashy sports cars? For Jaguar lovers (many of them women), the special edition XJ-S Convertible: a regular XJ-S Coupe is shipped from England and converted by a factory in Cincinnati . . . . Even Ford's Mustang, a longtime female favorite (46 percent are sold to women), looks racier than ever with a new instrument panel, side window de-misters, a more aerodynamic shape . . . . And being test-marketed by Nissan: a three-in-one car/convertible/wagon, Pulsar NX SE (65 percent of current Pulsars are bought by women), coming soon.

Most high-tech car on the road? Buick's '87 Riviera, with touch-sensitive screen to control radio, monitor engine. . .

Women have always bought Volvos because of their safety reputation, but their image was a bit dull. The new luxury design premiering now? The two-door, Italian-built Volvo 780 coupe.

Cars can get only so fast. Now the newest area of improvement is in dealer-financed roadside assistance: from all-night while-you-wait roadside repairs to telephone advice on oil. One pioneer, Mercedes-Benz, for example, offers roadside help anywhere in U.S. for the first four years, while car is under warranty. Hyundai offers one-year free membership in Cross Country Motor Club. Other dealers use USA's Auto Butler, Canada's Road Butler to service all brands . . .

"I find a well-cared-for car much more charming than a new one," says Joan van Ark, star of TV's *Knots Landing*. Hence, rather than sell, she decided to "spiff up" her 1981 Mercedes 450 SL with new chrome accessories, new hood emblem, speakerphone. "The tasteful embellishment of chrome looks more elegant," she says. "This is my signature car." She favors it over the family Porsches.

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FRANCES DENNEY

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The big news in safety? Audi's recall of 250,000 '78-'86 automatic Audi 5000s in the U.S. in order to install special "automatic shift locks" that will keep drivers from shifting into "drive" or "reverse" without a foot on the brake. Audi hopes it will reduce the incidence of "unintended acceleration" problems that have resulted in much injury, some deaths. "We admit there's a problem with the car," says Audi spokesman Joe Bennett. "Audi's numbers are larger than others, but we just don't know why it is" . . . . New way to reduce points on driving record and lower liability insurance premiums: ideas like New York State's Point Insurance Reduction Program—classroom instruction to make you a better driver. Check your state department of motor vehicles . . .

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FITNESS NOW

LEARNING TO (SORT OF) LOVE EXERCISE

Not everyone takes easily to the fitness phenomenon. Here, one doubter's saga: from first workout—to the secret of sticking it out

BY ALLISON KYLE LEOPOLD

Despite the apparent fitness mania, there are still many confirmed holdouts, anti-athletic to the core. My friend Rita is one; I'm another. It's therefore a total surprise to me that, for the last year, I've been working out—diligently, faithfully, twice a week with a private trainer. The word "gym"—absent from my life since high school graduation—is again part of my regular vocabulary. I've even been seduced into going to a spa. Some people might say that I've been hooked. I'm not quite ready to go that far.

Granted, I've come late to the fitness phenomenon. While appreciating the health values of exercise, I was turned off by the superficial "glitz": young women turned out in fluorescent tights and designer warm-ups, perfectly made up, no sweat, earrings dangling; popular aerobic dance classes and out-and-out exhibitionism. If exercise could ever tempt me, I told Rita one day, it would be done under the guidance of a trainer, working at my own pace, with individual attention, without hype. Little did I realize that she would take me seriously: two days later, she found us one.

TRAINER'S PLUS: YOU AND THE WORKOUT GROW "TOUGHER"

Her find—and the fitness studio that kindled my interest, dispelled my skepticism, and managed to squeeze itself a solid block of time on my calendar—is New York City's Radu Physical Culture, run by Radu Teodorescu, a man whose reputation as a taskmaster doesn't encourage the fainthearted. While his studio is well known for the celebrities it attracts—Candice Bergen, Bianca Jagger, boxer Mark Breland, and Calvin Klein, among them—it was the intensity, as well as the reported no-frills approach, that attracted me.

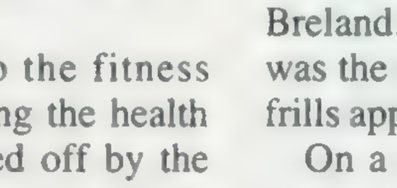
On a tentative first visit, the bare-bones simplicity of the studio seemed promising. Gear ran to T-shirts, tights, no makeup. The atmosphere appeared serious, the energy level high. Some people were exercising in the single class in session. Others were working privately; there was no socializing. The pace was clearly attuned to people with limited patience and time.

Radu's basic class, I found, was a mix of track-and-field techniques plus innovative aerobics, keyed not to dance or gymnastics (which means not stagey) but to everyday human motions. Because of this, the system, while difficult, even grueling, is basically accessible. And, Radu's call for each participant to give as much as she is physically and psychologically able—and then some—can be regarded as much a valuation of the client's time as it is of his own. If one is willing to be there, to work, to turn over a precious hour of time, Radu is going to use that time as effectively as possible.

The motivating force of working one-on-one with a trainer (in my case, Radu's head trainer, Sean Kelleher), however, is what I found most vital; the psychological push-and-pull a trainer offers is what many women credit with keeping them to a regimen that would otherwise get lost in a busy day. To be sure, there's no question that trainers are tougher on exercisers than they might be on themselves: During the warm-up, for instance, they can immediately assess a client's mood, mind/body fluctuations; they see at a glance the edginess caused by an impending business meeting, the day-after results of an indulgent late night. This creates a peculiar kind of relationship—not a friendship but a sort of intimacy—with one's trainer and, for that matter, with one's exercise partner as well.

In addition, it is the trainer's job not only to determine a client's goals but to make those goals attainable. According to Sean Kelleher, clients are often highly motivated in other aspects of their lives. The key, he says, is to channel that motivation into the workout as well. With most standardized workouts, however, the catch is that as one grows stronger, tighter, and firmer, one also grows bored. It's here that the most important plus of private instruction can come into play: A trainer's job is not only to plan an effective day's program for a client but to look ahead to the next level. As a person becomes "tougher," the workout does, as well. *(Continued on page 162)*

The new Avia 360 walking shoe takes two important steps others don't.



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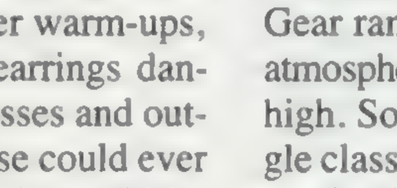

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(Continued from page 161)

MORE THAN PHYSICAL "BENEFITS"

When all is said and done, I have to admit I still *don't* like exercise the way I like going to the ballet, an auction, or even shopping. To me, working out asks for all the physical effort of a sport without the excitement—the fun one gets from skiing, from horseback-riding, from tennis. Without the threat of another appointment hanging over my head, it's still likely I wouldn't show up at all.

Giving my sessions the sanctity of business appointments, however, has helped in holding to the schedule, as does keeping it all in its place, mentally: thinking of it as a form of health/body maintenance—as necessary as brushing one's teeth, nothing more.

At the same time, disliking exercise as I say I do, my continuing commitment at this point clearly stems from more than just physical benefits. Neither I nor any of the women I queried attends a gym regularly in hopes of looking like Jane Fonda. The sense of control, on the other hand, does have appeal, particularly as a counterpoint to the lack of control most of us feel elsewhere in our lives. Many women find workouts a unique antidote to

> "Exercise is one of the only things in life at which you can't possibly get worse. You can only get better. Everyone comes out ahead"

stress. One is compelled, time after time, to shut out the world, to forget meetings, deadlines, or planes to catch, to concentrate on the physical task at hand.

Sheer physical challenge, at times, does have its own attraction; in a gym, it's a challenge that is essentially risk-free; if one puts in the time, improvement is almost guaranteed. As a friend put it: exercise is one of the only things in life that you can't get worse at, you can only get better. In this most democratic of activities, everyone comes out ahead.

I confess: even I have begun to get a kick out of the accomplishment. The body, like the mind, needs fresh challenges. For people who feel they already have enough challenge in their lives and aren't seeking it in their time off, it's important to realize that this is competition of a different nature. Fitness is most decidedly not a competitive sport; everyone starts out with totally different "equipment" and capabilities. It's here that you are your own standard; you are pitted only against yourself, your last week's performance—and nothing else. ▽

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horoscope

BY ROCKIE GARDINER

April's Astrological Weather: Like the winds, relationships blow hot and cold this month. The powerful physical attractions between water signs—Cancer, Scorpio, Pisces—might remain a secret until the restrictions placed on Mercury are lifted in the third week. By then, however, the passion probably will have passed. Fire signs—Aries, Leo, Sagittarius—shake up the business and scientific communities in the second week. Spirituality among all the signs is stronger than ever during Easter week. As the month ends, an overblown sense of idealism engulfs even the realistic earth signs—Taurus, Virgo, and Capricorn.

ARIES March 21-April 19 During the first week, your heightened curiosity leads you to explore new environments in order to reevaluate those comfortable old relationships. At midmonth, while farsighted Uranus favors your Aries sun, increased self-assurance encourages you to expand horizons at work and ask for a bigger share of the pie. With lucky Jupiter in your sign, you may actually get it. Once Venus enters Aries on the 22nd, your love life will show a marked improvement, but be careful that you don't get carried away by fanciful notions in the last week.

TAURUS April 20-May 20 As the month begins, romantic yearning may stand in the way of sensible career choices. Too much emphasis on sharing resources and activities with the object of your desire can also get you into financial difficulties. However, if you concentrate on the artists in your crowd, you can have a peak esthetic experience during an unusual social event at Easter. Avoid an unpleasant confrontation at the end of the month by gracefully sidestepping a competitive coworker's none-too-subtle provocations.

GEMINI May 21-June 21 It'll be especially difficult to show patience toward those people frustrating your efforts at the beginning of the month, but if you can manage to stay calm, these problems will resolve themselves to your advantage as the month ends. Your luck takes a turn for the better when your Mercury ruler meets Jupiter at Easter. For the next two weeks, you'll meet with social success where and when you least expect it. Even a recalcitrant partner is willing to go along with your desire for new experiences.

CANCER June 22-July 22 Instead of complacently resting on your laurels for a job well done in the first two weeks, keep alert to an opportunity for a welcome change of duties. And don't allow the momentary loss of confidence that normally accompanies a full moon eclipse to cramp your style around the 13th. Take a trip at Easter to broaden your horizons and to meet the next person who will influence your career. Diplomatic probing in the last week may unravel a family matter that has befuddled you up to now.

LEO July 23-August 22 During the first two weeks, spirits soar, creative juices flow freely, and all matters pertaining to love satisfy both body and soul. Thank the fortunate, but fleeting, alignment of the planets in your house of romance with those in your house of sexual relations. You might even find investment money heading your way when lucky Jupiter favors you in the third week. The only fly in the ointment would be a resentful sibling or meddlesome neighbor whose machinations can upset you as the month ends.

VIRGO August 23-September 22 Alternating states of anxiety and excitement during the first ten days might make it more difficult to effectively communicate with your partner. Since that is also the best time to deal with joint investment, real estate, or tax matters, you must control your emotions or else allow him to make the necessary decisions. Once Easter rolls around and your Mercury ruler is blessed by Jupiter, you'll feel great and grateful that, despite yourself, good fortune has smiled on you once again.

LIBRA September 23-October 22 Choose the right companion for the weekend of the 4th because your Venus ruler, in your house of romance, makes you irresistible to the opposite sex. Such is not the case on the 14th, when restrictive Saturn puts a damper on relations with male and female co-workers. Your attraction to offbeat ideas and unconventional people might lead to an unusual career opportunity at Easter. Family members believe almost anything you tell them until doubt sets in on the 28th. *(Continued on page 166)*

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HOROSCOPE

(Continued from page 164)

SCORPIO October 23-November 21 Friendly aspects between the Aries sun and sobering Saturn in your house of finances and feelings improves your monetary situation and raises your spirits. Paying off an old debt the weekend of the 11th could lead to a new source of income the following week. However, charitable tendencies and your willingness to take on a risky investment might make this a very expensive Easter. Don't even attempt to manipulate your mate or business partner as the month ends, because this time he won't succumb to your Plutonian wiles.

SAGITTARIUS November 22-December 21 Love conquers fear of change and encourages you to experiment with a variety of current styles and progressive ideas. Children engage you in one or two soul-satisfying experiences, but creative outlets centered on domesticity—planting a garden, redecorating a room—should be tabled until Easter is over. Financial opportunities involving oil, ships, film, and cosmetics appear as the month ends; check them out very carefully, because the glamorous aspects of Neptune could sway your decision.

CAPRICORN December 22-January 19 Much of this month's planetary activity emphasizes your hidden strengths and weaknesses—that area of your solar chart currently dominated by your Saturn ruler. Mid-month, your intuitive knowledge of human behavior may astound your siblings, but you'll learn a great deal more about yourself by visiting new places. Easter week is an excellent time to travel. As the month ends, keep an eye out for the house of your dreams and the artistic experience that will satisfy your esthetic sense.

AQUARIUS January 20-February 18 An abundance of mixed aspects to your Uranus ruler keeps you alternating between highs and lows this month—your emotional reactions may tell you one thing, your mental faculties another—so you'd be wise to adopt a wait-and-see attitude before committing yourself to a new project. If you have chosen the right associates, financial gains should appear around Easter, just in time to pay for one of your more outlandish romantic adventures. Your ethical standards may be tested during the last week.

PISCES February 19-March 20 Whether you've chosen a conventional job route or are blazing an unmarked trail, the Aries sun in your money house assures that you'll see financial rewards before Easter. This is one of those rare periods when both career and monetary gains come easily. However, disruptive elements in your personal life may cause a temporary loss of confidence or encourage your tendency to play the martyr. Try to control your vivid imagination; the glamour you seek comes as the month ends. ▽

VOGUE, April, 1987

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HAIR Q&A

Bangs: growing out, and still looking good . . . color vs. condition . . . pH balance: shampoo plus?

Q I'd like to grow out my bangs. What's the best way to keep my hair looking neat during the in-between stage?

A "It's easiest to manage hair while it is growing out if you work *with* your hair's natural direction, not against it," says Suga, Suga salon, NYC. "Try to part your hair where it falls naturally. If your hair is very straight, having a professional body wave on just bangs can make it easier to brush them to the side or back off the face.

"As bangs become longer, have them cut differently, not straight across but longest at sides of the head, shortest in center of your forehead to remove some of the 'weight,' so hair doesn't fall onto the face." Using a bit of mousse or hair spray—on bangs only—also can help. And having regular trims every few weeks will help to maintain hair's shape, keep it looking neat.

Another option, one that showed up at NYC's spring/summer fashion shows: headbands—in black ribbon, "tortoiseshell," or , at Calvin Klein, "matched" to the clothes. Fast day-into-night idea: setting bangs on an oversized roller, brushing them back off the face, holding with spray or gel.

Q Is it really possible now to color hair without damaging its condition?

A Although haircoloring methods are being refined all the time, it is important to recognize that any *permanent* haircoloring treatment—tinting or highlighting—containing peroxide "opens" the hair shaft, making it more porous (i.e., vulnerable to damage), less able to reflect light and look shiny. Repeated use of peroxide and inadequate post-color conditioning are the most common causes of dull, damaged hair.

According to colorist Jim Conte of Gerard Bollei at the Galleria, NYC, there are two solutions to coloring hair *and* maintaining its condition. "You can try to 'rebuild' peroxide-treated hair through intensive conditioning—or switch to gentler, non-peroxide, semi-permanent color."

At more and more salons, conditioning treatments are given during *and* after the coloring process, so that each application of color is "buffered" with conditioners. To maintain hair's condition between salon visits, Conte suggests using deep-conditioning "packs" or hot-oil treatments once a week. Shampoos and conditioners formulated for color-treated hair also help; these contain less "stripping" detergent, more intensive conditioning ingredients. Letting your hair dry naturally—or using a blow-dryer on the coolest setting and stopping while hair is still somewhat damp to touch—also can help to maintain hair's shine.

Color *placement* can also help to protect hair's condition. Subtle highlights, for example, require less frequent or extensive touch-ups than allover color, so repeated damage is minimized. Today, colorists urge women to avoid "touching up" already over-colored hair, as this increases the likelihood of hair dryness and breakage. Adds Conte, "New color glazes—semi-permanent colors that coat rather than penetrate hair—help to 'seal in' condition plus shine and can be used after permanent haircolor or alone. Results last five to seven weeks and help to improve hair's condition along with enhancing its color."

Q What does "pH balanced" mean? Should I use a pH balanced shampoo if I wash my hair every day?

A "The term 'pH balanced'—most often used to describe shampoos—can simply mean that the formula is chemically stable and will remain constant over time. While companies sometimes use this description to imply that a shampoo is especially gentle, this isn't necessarily true," says John Seifert, consumer researcher for Procter & Gamble's Beauty Care Council. "In fact, virtually all modern shampoo formulas are pH balanced—and no shampoo or conditioner can *change* the pH of hair, normally a slightly acidic pH 4."

A woman who washes her hair daily—or even twice a day if she exercises—and wants a "gentle" shampoo should look for a formula that contains conditioning ingredients (which leave hair feeling softer, easier to comb) rather than a shampoo that contains only cleansing ingredients, advises Seifert. Some of the most effective conditioning ingredients to look for: dimethicone, proteins. What also counts: using a product made specifically for your hair type (i.e. color-treated, oily, dry/damaged, etc.). "Few if any modern shampoos are too harsh to use if you wash your hair every day," says Seifert, "and a woman may want to consider other factors—such as whether or not the product is fragranced—when selecting a shampoo."

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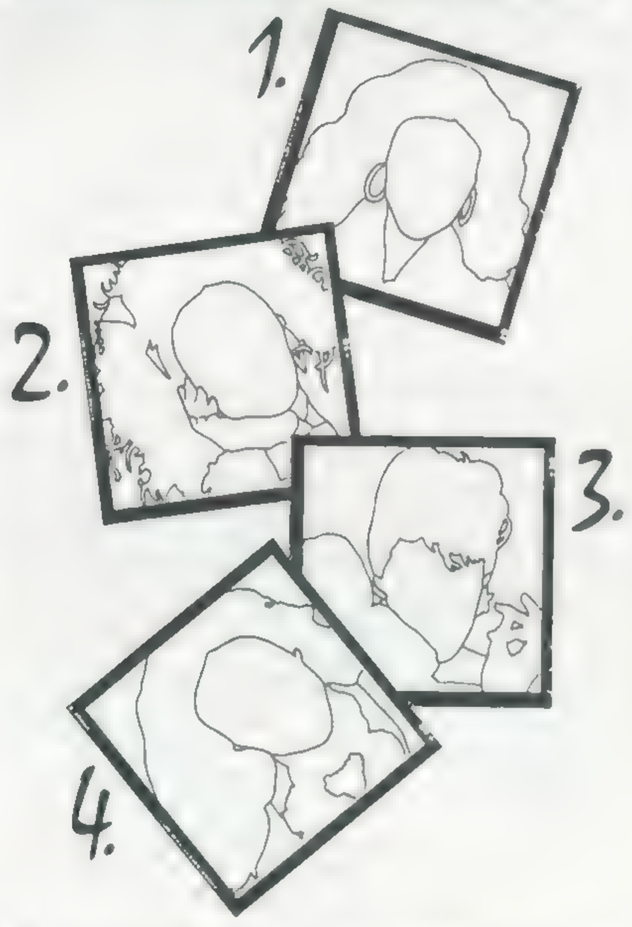

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BEAUTY Q&A

Facials: skin-care overkill? . . . lipstick "hygiene" . . . the new illuminators

Q After I have a facial or use an at-home mask, my skin usually looks red and irritated. What's wrong?

A According to Kathryn Klinger, president of Georgette Klinger, "A facial should leave skin looking and feeling better, not irritated. Redness or discomfort signals that skin has been improperly handled or that treatments were too harsh."

Most salon facials emphasize pore cleansing. What's essential: that skin is prepared properly (through steaming) and treated gently as it is cleansed. Most dermatologists feel that the use of a medical instrument called a comedone extractor to cleanse pores is "kinder" to skin than manipulating it with fingers or facial machines.

Facial masks used in a salon or at home can also be culprits in irritating skin. "Many women mistakenly believe that skin should feel tight or 'tingling' after a mask is removed. The truth is that if skin feels taut, the mask is probably too harsh or drying for your skin type," says Marcy Davidson, technical director of Francosmetics, distributors of René Guinot skin-care products. "Women with dry skin should use only hydrating or moisturizing masks. Clay masks are fine for oilier complexions but should never be used more often than twice a week."

For some skin types, says Klinger, a mask may not be the solution at all. A gentle scrub can be used to cleanse blackhead-prone areas; a rich moisturizing cream can be less irritating than even a sensitive-skin mask.

"How your skin is handled immediately after using a mask also makes a difference. A mask should be removed with cotton moistened with cool water, not by rubbing with a face cloth. If makeup is applied after a facial, soft sponges should be used rather than brushes, which sometimes may be slightly abrasive. It's best not to exercise right after a facial, as perspiration can be irritating, and, ideally, a woman should avoid going out into the sun or the wind immediately after using a facial mask."

Q How often should I replace lipsticks to keep them germ-free?

A "Bacterial contamination occurs in the presence of moisture; because lipsticks are wax-based and contain no water, they are less prone to contamination than other cosmetics," says Joanne Nikitakis, M.S., chemistry coordinator of The Cosmetics, Toiletry and Fragrance Association. "Preservatives and antioxidants in modern lipstick formulas also help to guard against contamination and oxidation—preventing the lipstick formula from breaking down or becoming rancid when exposed to air."

Still, experts recommend not leaving lipstick exposed to air or sunlight for long periods of time. And NYC skin-care expert Trish McEvoy suggests replacing *all* lipsticks, opened or unopened, after a year—"or sooner if you notice any change in a lipstick's color, odor, texture, or taste."

If you use a lip brush, rinse and air dry it after *every* use (a new Avon lip brush contains "twist-up" lipgloss). Skip lipstick if you develop a cold sore. Because store makeup testers can be a potential source of bacteria, many women avoid them or "test" colors only on their hands.

Q What is the best way to use an opalescent makeup?

A The newest skin "illuminators" are translucent liquids that go under or over foundation. If you have "good" skin, they can be worn alone. An opalescent liquid base (such as Guerlain's Opalissime), for example, can be used under foundation to help camouflage fine lines and give skin a dewy finish. Use fingers or a silk sponge to apply a very thin coat all over face. For more of a "glow," a liquid finisher can be mixed with foundation, eye, or lip colors before they're applied.

Opalescent powders are subtle enough to be used instead of pressed or loose powder all over the face or can be brushed on just where you'd like a bit of shine—across cheeks, nose, browbone. Before brushing on a finishing powder (such as Elizabeth Arden's Sheer Fantasy), dip brush into the powder, shake off excess; if you want more of a finish, apply another light layer. (Brushes to try: a compact-sized set from Prescriptives or Shibui brushes, at Barneys New York.)

Keep in mind: when using any color that has even a hint of shine, apply makeup with a light hand to avoid a mask-like appearance.

VOGUE, April, 1987

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THE FRILL OF IT ALL

In one corner: a frilly petticoat. In the other: something simple. It's fashion's main event, and the winner is . . .

BY KATHLEEN BECKETT

Were a woman to take off to that proverbial, albeit fashion-conscious, deserted island this summer, what clothes couldn't she survive without? She might miss the boat trying to decide. Should it be a ruffled, flirtatious, petticoated dress? Or a simple, clean-lined classic look? Both extremes—plus a gradation of options in between—are all equally valid right now. It makes for a confusing situation, but then, having choices often does.

Each look has its pros and cons. Opposition to fashion's bouncy, flouncy, hourglass silhouette might be summed up by one woman who declared, "Those in the fashion business may think fuller skirts and petticoats are the greatest thing since sliced bread, but let me tell you, nobody I know is going to wear them."

Even Calvin Klein, who offered petticoats as well as his trademark clean-edged classics for spring, would agree—up to a point. "I don't think there is any place for wearing a petticoat during the day," he says. "It's not a way for a modern woman to dress."

The full-skirted, petticoated look may well be "strictly a fun, amusing thing to wear at night," as Klein maintains. Others would say it is best reserved for young, carefree, "free-time" dressing. Both of which brings us to the look's biggest plus: it's fun. "Every model in my show wanted to wear one of the petticoats," Klein explains.

Why? Christian Lacroix, who together with Karl Lagerfeld helped launch the look last July at the Paris couture, has an explanation. "Women are sure of themselves these days," he says. "They are ready to play with fashion." Lacroix's and Lagerfeld's designs "arrived when women were looking for a little more softness and humor."

Lacroix certainly seems to have a point. Stores across the country are reporting that customers want something more romantic and softer. Strict, man-tailored clothes are ending up on the sale rack.

The look does offer women a change—few already have a closet full of crinolines. Novelty, however, is one thing—benign, refreshing, an essential part of fashion. Associations that the new bustles, bubbles, and bows might hold—of adolescent mindlessness, blatant coquetry—can be quite another.

On the downside: there can be a fine line between amusing and offending women in all this. Vivienne Westwood, who got the ball of frivolity rolling by reintroducing crinolines back in 1985, concedes she is going to continue playing with baby-doll dresses. "For 1987, I'll still be working on the idea of women as dressed-up dolls," she has said. Really? What about women who want to dress attractively and appropriately, who want to appear composed and confident?

There is an expanding territory between the two extremes—the best of both worlds—that will serve these women well. Tailored, classically styled clothes capable of fulfilling a modern woman's needs are now being softened, made a little prettier while retaining their ability to function. The difference could be a change in color: one of Donna Karan's best designs for spring is a simple, one-button jacket—in pink. It could be fabric—like the wool jersey, cotton jersey, and silk seersucker suits at Perry Ellis. It could be a change in cut—now gentler, with less defined shoulders, more emphasis on the waist. Or it could be the shortest—the leggiest—skirts and dresses around—at Yves Saint Laurent, whose recent youthful yet unmistakably refined couture collection provided a welcome alternative to Paris's predominating poufs and petticoats.

"There is," says Giorgio Armani, "always a place for women who have no need for frills and do not wish to be 'worn' by their clothes." Armani, for years the master of menswear, delighted his customers with his new spring suits: gently fitted jackets with wide-leg trousers or easy skirts.

Will the future narrow a woman's choices? Maybe. Even though Christian Lacroix says, "I believe that the baroque, lighthearted tendency is one that is here to stay for a long time and (that it) takes its place alongside a stricter look"—he recently announced he will "perhaps use one pouf in the remainder of 1987, but not in 1988."

But in the end, as Calvin Klein says, "a woman with a great deal of personal style has the confidence to wear whatever she likes at any time. That might be long skirts sometimes, short skirts other times; and it might even mean, once in a while, just for fun, a crinoline." Which proves once again that there's a time, a place—and perhaps a party—for each way of dressing.

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MANAGING your money

BY MARION ASNES

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People who are concerned about homelessness now can become part of the solution—simply by opening a savings account. Thanks to a ground-breaking program in Baltimore, Maryland, called The Enterprise Loan Fund, money deposited in special accounts at the Baltimore Federal Financial savings bank will be lent to low-income families as reduced-rate mortgages, or will finance not-for-profit building and renovation projects in the Baltimore area. The accounts, if held for at least a year, earn 3 percent interest; the minimum deposit—federally insured, of course—is $500. The first $1.5 million raised by Enterprise will be matched by funds from the Maryland Community Development Administration—making this a doubly effective way to invest in building a community. For more information, call The Enterprise Loan Fund Coordinator at (301) 964-0552.

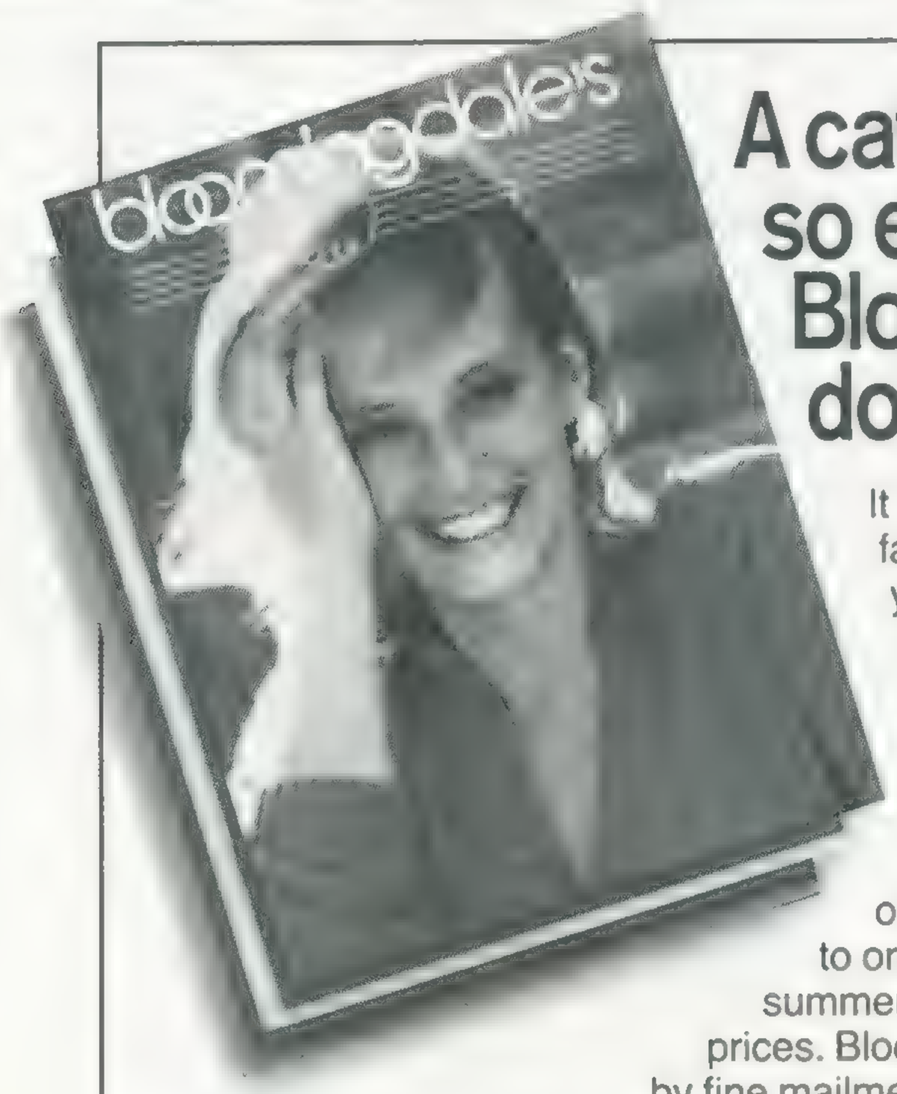
In Chicago, the South Shore Bank has dedicated much of its resources to revitalizing low-income housing and encouraging small businesses in poor neighborhoods, providing both loans and advice. The bank's success with innovative housing programs has caught the attention, and the deposits, of religious groups and socially oriented individuals from all over the country; one of the bank's big supporters is the MacArthur Foundation, best known for its "genius awards" to intellectual stars. The South Shore Bank offers a full range of accounts at conventional rates of interest, and its deposits are federally insured. For information, call (312) 288-1000.

THE SIMPLEST MUTUAL FUNDS

When shopping for a mutual fund, one of the most common pieces of advice you'll hear is to compare a fund's performance with that of the Standard & Poor's 500—a group of five hundred stocks that represents all sectors of the stock market. Often enough, though, the funds do not measure up: last year, for instance, 75 percent of equity mutual funds did not manage to beat, or even match, the S&P 500's return of 19 percent.

As a result, a new type of fund is developing a high profile: "stock index funds," which buy the stocks that comprise the S&P 500. Index funds offer several advantages. For one, their wide diversification (five hundred stocks, far more than the typical mutual fund) lowers the risk of investing. For another, the cost of managing an index fund is low, and that low cost is passed on to the investor. "Buying an index fund is the closest you can get to playing the market for free," says Brian Mattes, assistant vice president of the Vanguard Group, a fund family that sponsors the largest index fund for individual investors.

"Index funds make sense for a lot of people because they provide a relatively high return at a relatively low risk," says John Markese, director of research at the American Association of Individual Investors. Markese suggests using an index fund as a "backdrop" for more speculative investments; this is done by placing part of your money in an index fund—alternating, when the stock market is down, with a money-market fund—and using the remainder to invest in individual stocks.



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HOW TO POSTPONE APRIL 15th

April is National Income Tax Anxiety Month, when the less organized among us race to an accountant and file returns at the last possible moment. But what if your tax preparer turns out to be booked solid, an emergency calls you away from your calculator, or the cat eats your receipts? By filing an "Application for Automatic Extension of Time to File U.S. Individual Income Tax Return"—form 4868 to the IRS—you don't have to submit a tax return until August 15. This maneuver is perfectly legal, says the IRS, and does not increase your chance of being audited later on.

There are, however, two catches for late filers. You still have to contribute to your Individual Retirement Account before April 15th if you wish to deduct the contribution. And, if you expect to owe taxes to the government, you must estimate and pay your tax bill when you request the extension. Your estimate must be close to the mark; if it is less than 90 percent of your final payment, the IRS will slap you with a penalty. On the other hand, if the government owes you a tax refund, you will not be paid interest on the money due you.

Even though a tax extension causes no grave repercussions, it is best to file before April 15, says *(Continued on page 184)*

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MANAGING YOUR MONEY

(Continued from page 182)

accountant Bernard Rosenberg of Mann Judd Landau in New York City. "Preparing the material for a tax return is an obnoxious chore, tedious, unfulfilling, and unrewarding. The more you put it off, the more obnoxious it becomes."

INSURANCE FOR YOUR INCOME

"Almost anybody who works needs disability insurance," says J. Robert Hunter, president of the National Insurance Consumer Organization, "but most employees don't even know what coverage they have at work." Disability insurance from an employer, government, or a private policy protects most people's best asset—their ability to bring home a paycheck—against accident or ill health.

When shopping for disability insurance, Hunter advises, look closely at the way disability is defined: some policies will pay benefits if a person cannot perform the typical duties of her current job, while others will pay out only if she can't work at all—a neurosurgeon, for example, would not be disabled if she could work part-time as a typist. Also, he suggests, look for a policy whose benefits are indexed to inflation.

The National Insurance Consumer Organization publishes a free booklet, "Buyer's Guide to Insurance," with tips on disability. To order, send a stamped, self-addressed envelope to NICO, 121 North Payne Street, Alexandria VA 22314.

CREDIT SHOPPERS—GOOD NEWS

Despite the fact that Americans owe more today than they ever have before, their mailboxes are overflowing—or so it seems—with brochures plugging credit cards. Unfortunately, while invitations to borrow money are plentiful, information on the costs and terms of credit is often restricted to the fine print at the bottom of applications, making it difficult to compare cards on the basis of anything less whimsical than their prestige quotients.

A bill recently introduced in Congress could change all that. The Fair Credit and Charge Card Disclosure Act of 1987, sponsored by Representative Douglas Barnard of Georgia, would require all credit-card solicitations sent through the mail to "disclose clearly and conspicuously" the card's interest rate, membership or annual fee, and "grace period"—the time when a borrower who pays her account in full will not be charged interest. Although the Truth in Lending Act, federal law since 1969, requires that lenders provide detailed information on interest rates, fees, and billing practices when they extend credit, the Barnard bill could become the first law to require all issuers of credit cards to reveal clearly the true cost of credit before you apply for a card. ▽

"La Séduction du Bain."/New York, 1987.

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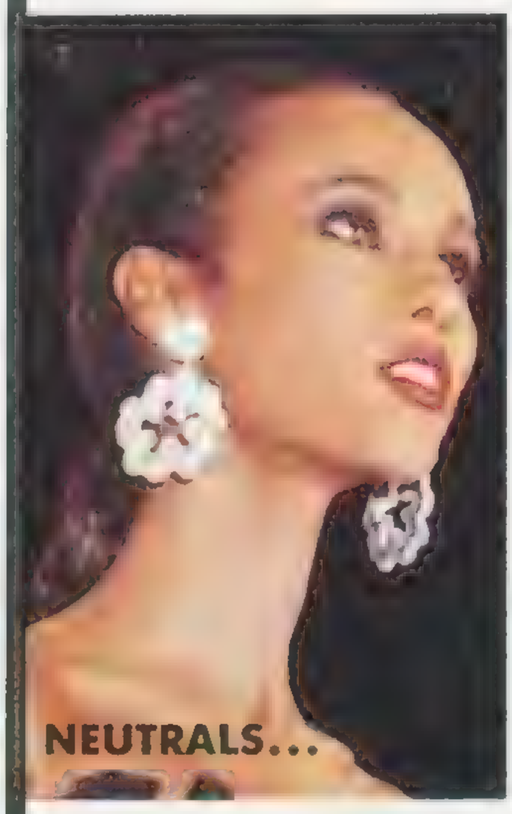
BEAUTY NOW

Warm-weather moves—to neutral makeup . . . "partial" hair relaxing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STYLE IDEAS . . .

Going for *partial* rather than allover hair relaxing, says NYC hair pro James Harris, is less damaging, drying to black hair in summer. . . . Newest way to add volume, length: interlocking—similar to hair weaving but more natural-looking because added hair strands are attached closer to scalp. . . . Hard to find but worth the search: a spray-on cream rinse (Clairol's Hair So New).

Makeup options '87...

on Iman, *top left*, at Oscar de la Renta, this spring's neutral palette—smokier eyes, "undone" cheeks, real color only on lips...and at Calvin Klein, *below left*, a paler, tawny matte color for day or night. It's a modern mood for black women, an appealing change from brights, at Mary McFadden, *right*. Off the runway, Iman uses foundation slightly darker than her skin tone on cheeks and lips, powder, a spritz of Evian to "set" her makeup.

NEW BRIGHTS...

Makeup, Paddy Crofton

HOT SPOTS

Where are high-profile black women having their hair cut now?

In Washington, DC: At Ian's Hair Studio (300 15th St., SE; 202/546-4210); clients include Audrey Rowe, Washington, DC, Commissioner of Social Services. . . .

In Beverly Hills: At Clifford Peterson's (213/278-7801). Seen there: Diana Ross, Diahann Carroll, . . . Quietfire, Whitney Houston's makeup artist, recently opened Nippy, a NYC modeling agency for black men and women (212/864-4131).

Shine vs. oil

The way light reflects off black skin can mean "shine" or "oil." To check: Press tissue to face; hold up to light. If there are oil spots, use oil-free cleanser, light moisturizer. To minimize shine, all you need is a little translucent powder.

PIERRE SCHERMAN *Top left* makeup, Kevyn Aucoin; *center*: makeup, François Nars

—Contributed by AUDREY SMALTZ and LA VERNE POWLIS

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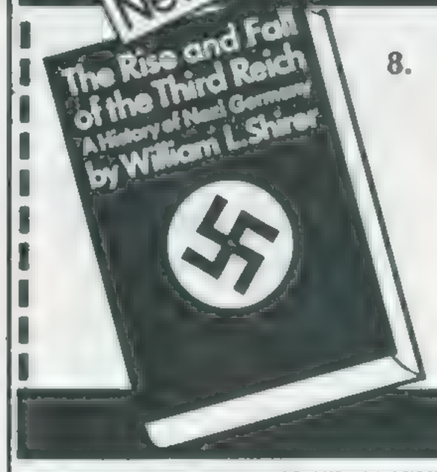

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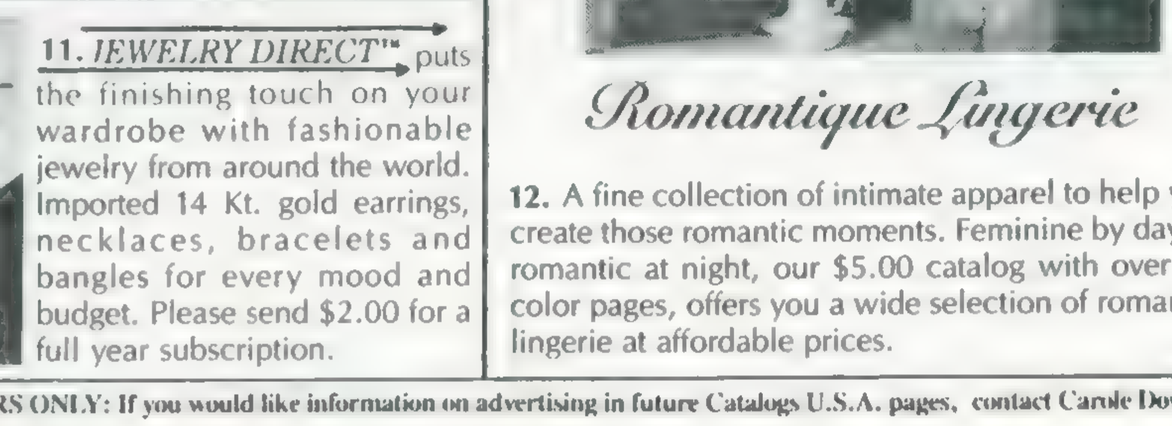

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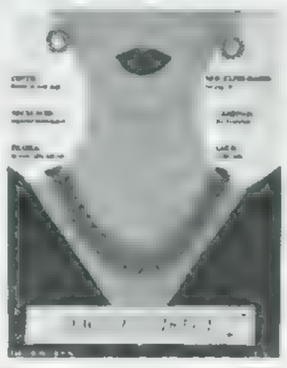

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health

Simple blood test for cancer? . . . best way to treat a cut . . . latest in laser treatment. BY MELVA WEBER

NEW DRUG FOR EARLY ABORTION

From France: test results for an oral drug for pregnancy termination that is effective during the first ten days following a missed menstrual period. In *The New England Journal of Medicine*, endocrinologists at the Hôpital de Bicêtre reported on one hundred women who received RU 486 (Mifepristone), an antiprogesterone compound. The drug produced uterine bleeding within four days in all patients. Eighty-five of the women had complete emptying of the uterus (abortion), while fifteen cases were considered incomplete, and the women underwent vacuum aspiration. The major problem was heavy bleeding, although no patient required blood transfusions or curettage (scraping the uterus).

According to the researchers, the RU 486 results are similar to those produced by injections of prostaglandin analogs, which are currently used to induce abortion. Prostaglandins, however, are reported to cause painful uterine contractions and gastrointestinal side effects in almost half of patients, whereas RU 486 is well tolerated. The French scientists conclude that RU 486 is effective and safe but should be used under close supervision.

Commenting in the same issue, William F. Crowley, Jr., M.D., of Massachusetts General Hospital in Boston, says that RU 486 provides new insights into the physiology of progesterone and its role in various diseases. Dr. Crowley adds that it may lead to more understanding of infertility caused by defective progesterone regulation.

DETECTING CANCER...EARLY

Scientists have long sought a reliable, sensitive test for detecting cancer in the body. Various tests of body substances are useful for managing some types of tumors, but a general test for the presence of cancer has not been available. A team of experts at Harvard Medical School and Beth Israel Hospital in Boston are on the trail of such a test. According to The New England Journal of Medicine, the researchers used nuclear magnetic resonance, which shows the movements of resonating atoms in samples of serum. Through this imaging technique, they analyzed spectroscopic patterns that indicate the presence of cancer. In preliminary studies, two exceptions appeared: pregnant patients and men with benign prostatic disease produced signals like those of patients with cancer. The NMR test, with further development, though, has potential value for detecting the presence, type, and location of malignancies as well as for monitoring the results of treatment. The doctors said that clinical trials in larger populations are necessary to evaluate the NMR test for widespread use.

UNDER COVER

A cut or abrasion heals faster if it is kept covered with a bandage or a light adhesive dressing, according to Albert F. Borges, M.D., a Falls Church, Virginia, plastic surgeon. Most people, even some doctors, believe wounds heal faster if left exposed to air. Dr. Borges says it's just not true. Drying causes a thick crust, or scab, to form, which impairs contraction of the wound. Also, microbes can flourish, appearing as a red halo of infection around the wound. It's O.K. if the bandage gets wet in the shower, Dr. Borges adds, since moisture won't damage the wound or hinder the healing process.

BIRTHMARK REMOVER

Another advance in laser technology promises improved results in treating port-wine birthmarks. The *Archives of Dermatology* reported that in Boston, Oon Tian Tan, M.D., and colleagues compared results of laser treatment by blue-green argon, carbon dioxide, and the new pulsed yellow tunable dye laser. The dye laser destroyed the abnormally dilated blood vessels of these birthmarks with minimal damage to healthy tissues and the skin surface.

Larger, longer-term clinical trials are in order; but Dr. Tan's team believes the pulsed yellow laser offers more selective, less damaging and traumatic treatment for port-wine stains.

AIDS RISKS IN HEALTH-CARE WORKERS

Doctors and nurses who care for AIDS patients, laboratory workers who process potentially infectious materials, and people who take care of AIDS patients at home have been carefully watched by the Centers for Disease Control to see whether the disease can be transmitted other than by sexual contact or via hypodermic injections. Recent conclusions, as reported in the *Journal of the American Medical Association* by Michael D. Decker, M.D., M.P.H., and William Schaffner, M.D., of Vanderbilt University School of Medicine in Nashville, are as follows:

- Nearly all cases of AIDS in health-care workers have occurred in persons with known sexual or injection exposure unrelated to their occupations.

- Risk of transmission by accidental needle puncture is the most important occupation-related risk, and it is rare. Only about 1 percent of AIDS-contaminated needle punctures "take," compared to up to 30 percent with similar accidental exposure to hepatitis B.

- Risk of acquiring AIDS through skin contact with highly contaminated body materials (blood, feces, other body fluids) is not zero but is very small and easily averted by routine precautions. Two cases—the mother of a sick infant and a home-nursing-care worker—apparently acquired infection from frequent, prolonged, and ungloved contact with the patients' excretions and secretions.

- Risk of occupational transmission of AIDS can be essentially eliminated by applying established recommendations for controlling infection and avoiding needle-stick accidents.

EAR-NOISE UPDATE

Tinnitus—ringing, roaring, or buzzing noises in the ears—afflicts millions of Americans. There's no definitive treatment for all cases, says the American Academy of Otolaryngology—Head and Neck Surgery. Treatments include biofeedback, acoustic masking, medication, or hearing aids, which may reduce head noises while improving hearing. Still in test stages is an electric stimulation device developed by Robert A. Dobie, M.D., of the University of Washington in Seattle. Only one in twenty patients in the test group was significantly relieved by the instrument, but Dr. Dobie believes the true response rate in a patient population may run as high as 24 percent. For information, write: Tinnitus, AAO-HNS, Suite 302, 1101 Vermont Ave., NW, Washington DC 20005.

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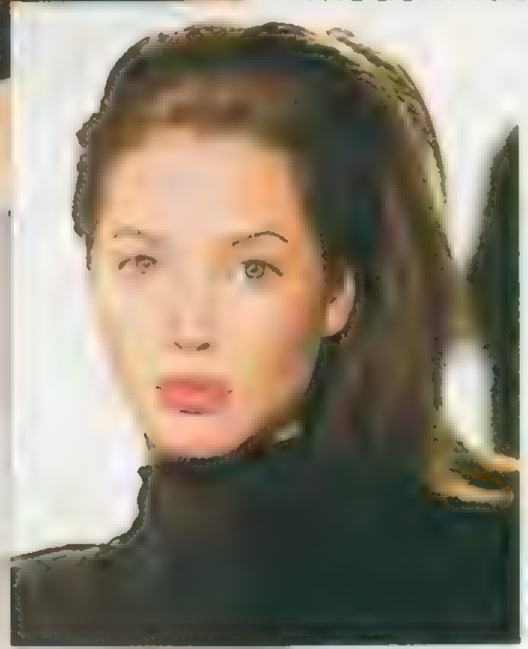
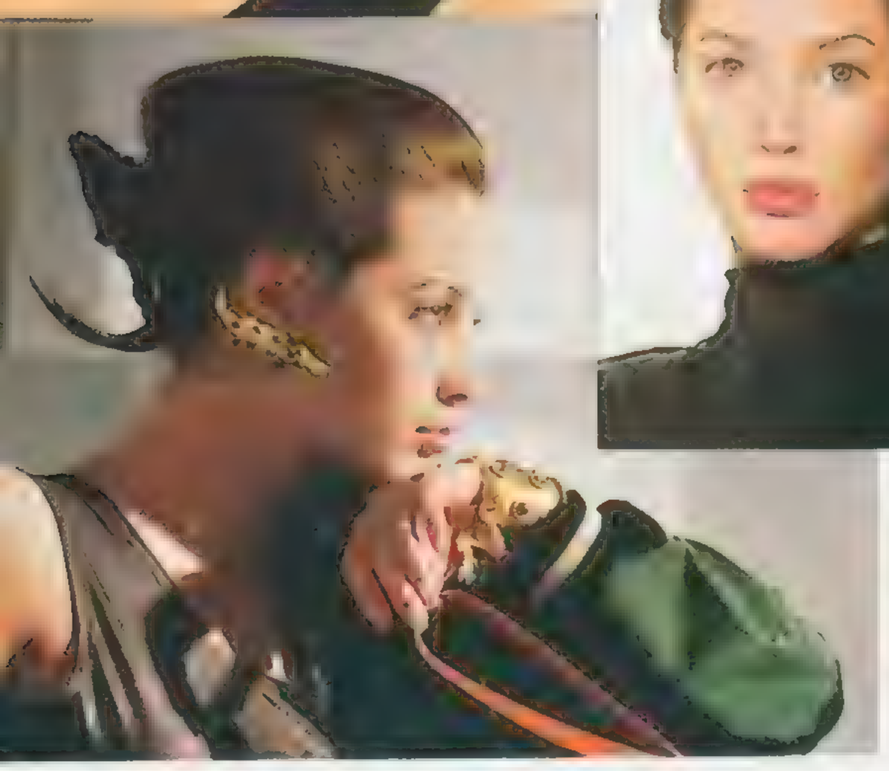
HAIR NOW

Length: what's "perfect"? . . . summer cool: off-the-face options





Hold In warm, humid weather, controlling hair's shape becomes a challenge. Modern ideas, *left*—all in a cooler, off-the-face mood—from Christiaan, the stylist behind all looks this page. *Top*, showing just how much hold hair spray can give: sleek hair "lacquered" into a "tail." . . . *Center*, '60s revisited: a wig, custom-cut, pinned at the crown, blended, shaped for fullness. . . . *Bottom*, a focus in back—light conditioning oil fingered into *dry* hair, styled into a tail.

We're not dictating "length": but if there is *one* hair length that gives a woman the most versatility, it's the length seen on model Stephanie Seymour. *right:* just below the shoulders, slightly "thinned" for less drag; less weight, too. when hair is pulled up, off the face at night. *Below*, four charming evening looks—all simple, unconstrived. all achieved by gathering hair in an elastic band or varying the way it's placed. One "rule": avoid the passé look of pinning every hair too precisely.

COUTURE FLASH

We caught up with Alexandre and Sergio Valente just before the spring/summer couture shows: At Valentino, where all the models have grown their hair long, Sergio Valente favored "simple, loose hair, waved around the face. No ornaments, no hair 'dos'—not even for night."...Alexandre (who worked with nine designers this season) was "taken with chignons"—small, neat at Givenchy, Balmain; more extravagant (braided, doubled) for Patou. At Chanel: longer, straighter hair—and ponytails, worn low on the nape....First thoughts for fall? Expect slightly shorter hair and less layering....

All photos, ARTHUR ELGORT. Makeup, Mary Greenwell. Wig by Theresa Wigs, NYC

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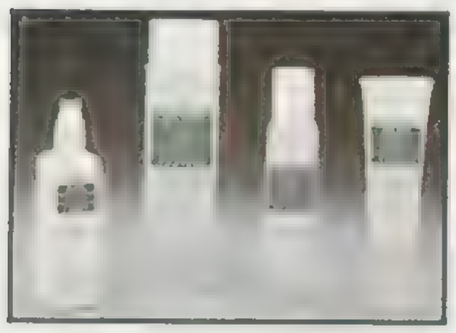

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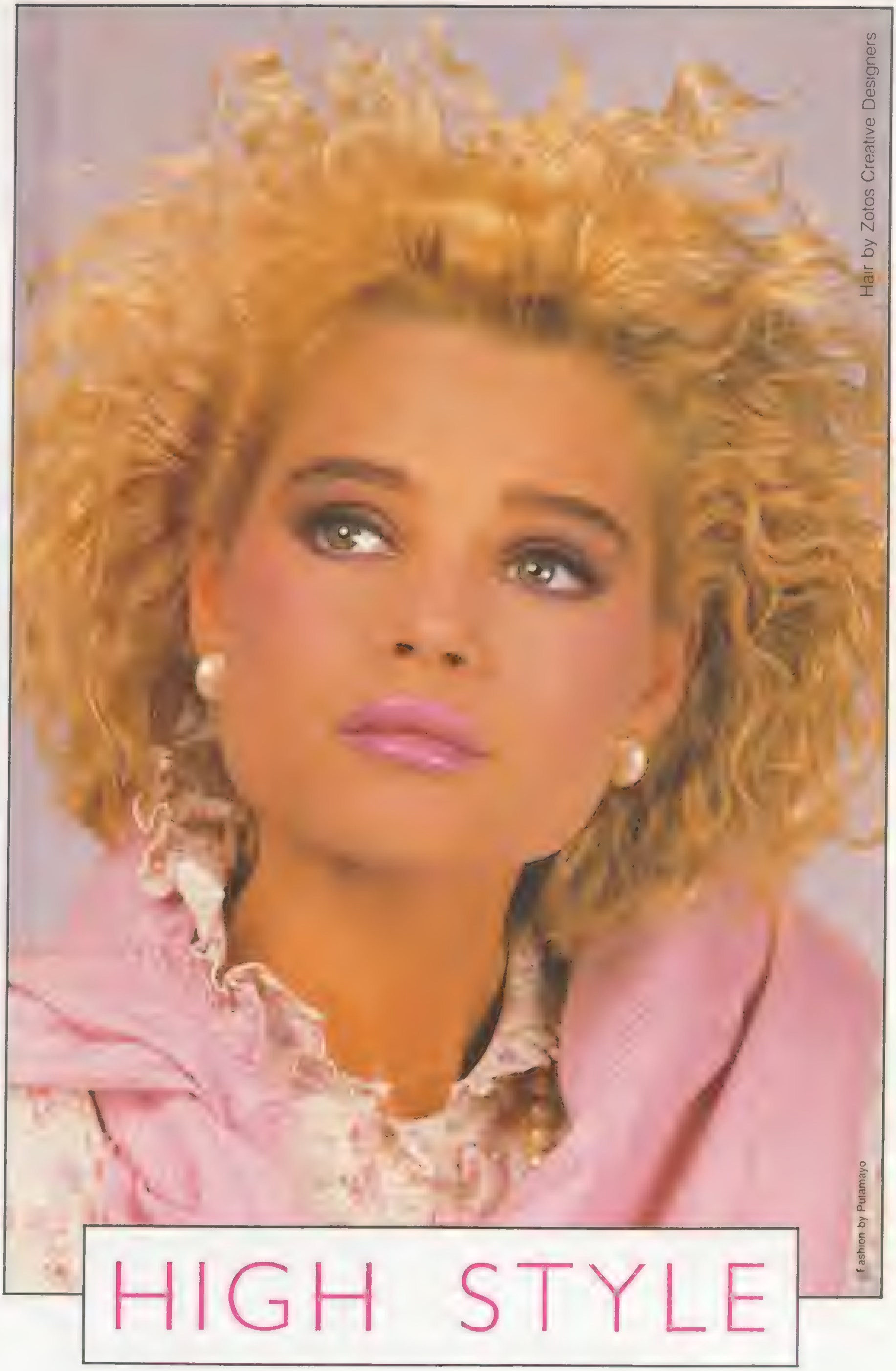

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mind health

Psychology's menstrual tension ... shame—the master emotion. BY CAROL TAVRIS

SHAME AND RAGE—THE EMOTIONAL CHAIN REACTION

Anger, depression, anxiety, and grief are the newsworthy emotions of the day; yet an emotion that is even more fundamental and widespread gets short shrift: shame. To Thomas J. Scheff, Ph.D., of the University of California at Santa Barbara, shame is the "master" emotion. "Unalloyed fear, grief, or anger are usually not problematic because they are easily and quickly discharged," Scheff says; but when they combine with shame, they form "feeling traps"—a chain of emotional responses that can sustain itself indefinitely.

One of the most common feeling traps, says Scheff, is the "shame/rage spiral," a kind of "humiliated fury in which one is angry that one is ashamed, and ashamed of being angry." The sequence of emotions repeats itself and feeds on itself, becoming more intense and lingering as long as the spiral persists.

Shame is the emotion most difficult to admit and to discharge, Scheff believes, because of the loss of dignity and self-respect it causes. As a result, it is common for people to project their shame onto others. "If one feels shame in the presence of another person," he observes, "it is very difficult not to feel that the shame is coming from the other, that one is being scorned. This sense of being scorned, whether the scorn is real or imaginary, in turn adds to the shame and may fuel feelings of anger as well."

Scheff's work is based on the theories of psychoanalyst Helen B. Lewis, who argued that most experiences of shame are unconscious. They are either "bypassed" and converted into obsessive thoughts that lack feeling, or they are felt as "overt, undifferentiated" shame, which involves considerable feeling but little thought—blushing and rapid heartbeat, for instance, while being at a total loss for words.

Scheff suggests that the curative element in psychotherapy is to reduce the client's sense of shame by using the antidote of respect. Unfortunately, though, some therapists continuously interrupt the client, fail to apologize when they miss appointments or otherwise inconvenience the client, and deny the validity of the client's view of reality. Perhaps, Scheff notes, psychotherapists should be required to take their own version of the Hippocratic oath, that "although they may not be able to cure the patient, they will refrain from further shaming her or him."

In everyday life, Scheff sees the resolution of shame in good-humored laughter at oneself. "The affectionate admission of one's own foibles in a way that leads to spontaneous laughter," he says, is a sign of "reconciliation—not only with others, but with one's true self, the suffering, foolish, awkward, impossible animal that is a human being."

BASHING MENSTRUAL MYTHS

Old menstruation myths never die; they just get relabeled. The American Psychiatric Association will propose a new "disorder" in its diagnostic manual this year: "periluteal dysphoric disorder," the premenstrual blues. Jean A. Hamilton, M.D., of the Institute for Research on Women's Health, and Sheryle W. Alagna, Ph.D., of Uniformed Services University, argue that such a diagnostic label is wildly inappropriate; the symptoms it describes may not be linked to menstruation, nor even to women. Much research on this subject is flawed, they say, because many women remember symptoms—such as irritability and crying jags—that they did not report when they were menstruating. Others forget symptoms that did occur. Also, women who become deeply depressed premenstrually tend to be clinically depressed at other times; their problem could be depression, not menstruation. Individuals vary widely in their moods. During a period of a month, men's moods may change as much as women's do. Some women feel best at ovulation; others, before menstruation. The researchers' most amusing finding was that women's good moods have as much to do with weekends as with phases of the menstrual cycle.

CAN WOMEN BE AUTONOMOUS?

Autonomy—self-sufficiency, pursuit of one's own goals—is thought to be the sign of maturity and health. Unfortunately, autonomy is also considered a male trait. Some feminists counter that the traditionally female trait of relatedness is a better sign of maturity. Instead of seeking "male" autonomy, they say, women should value "female" connection and nurturing.

Rachel T. Hare-Mustin, Ph.D., and Jeanne Marecek, Ph.D., two prominent psychologists, argue instead that relatedness is as unsatisfactory a model as autonomy. Both extremes are caricatures. Men depend on others to run their households and businesses. And women don't nurture purely for others' sakes; many derive enormous personal satisfaction from managing their families and raising children.

Today, autonomy is not feasible for many women because of their economic dependence and responsibility for children. The solution, the psychologists say, is not to idealize connectedness, but to learn how women can have autonomy, too.

WHAT MAKES A TALKER BORING?

You'd think it might be boring to study boredom, but it turns out that there is animated debate on the subject. Is boredom in the ear of the listener? Or are some people universally, certifiably boring? Is Ann bored by Alfred because of something in Ann (she has a high need for stimulation), in Alfred (he speaks in a monotone), in the subject being discussed (Alfred's stack of unpaid parking tickets)—or all three?

Mark R. Leary, Ph.D., and his associates at Wake Forest University find that boring people have bad habits of style and content. They are passive, slow to express their own opinions, and quick to conform to the opinions of others. Their style of talk is made tedious by pauses and hesitations. They make banal remarks, repeat old stories, or talk only about themselves.

Although Leary and his associates were not looking for sex differences in boringness, they did discover a few things that women should beware of. They found that boring people not only speak less overall, but they also produce more questions (including statements phrased as queries, as in "My name is Alice?") and acknowledgments (contentless remarks, such as "I see" and "what then?"). Interesting people speak with more first-person disclosures and third-person statements of information—a form of assertive self-confidence.

These findings give me pause as I think of some of the conversational habits often associated with women: speaking less in the presence of men, acknowledging the other person's remarks, conforming to other people's opinions, phrasing statements as questions. Ironically, women assume that these conversational habits will make them more likable. Since Leary's team found that most people have strong feelings of dislike, resentment, and even hostility for those who bore them, women might reevaluate their conversational styles in light of this research.

Of course, the researchers add, people who are chronically bored are no better off than people who are chronically boring. They are vulnerable to increasing needs for dangerous routes to excitement or stimulation, and to abuse of alcohol and drugs. Perhaps we should learn to forgive those who bore us, even as we seek forgiveness from those we bore.

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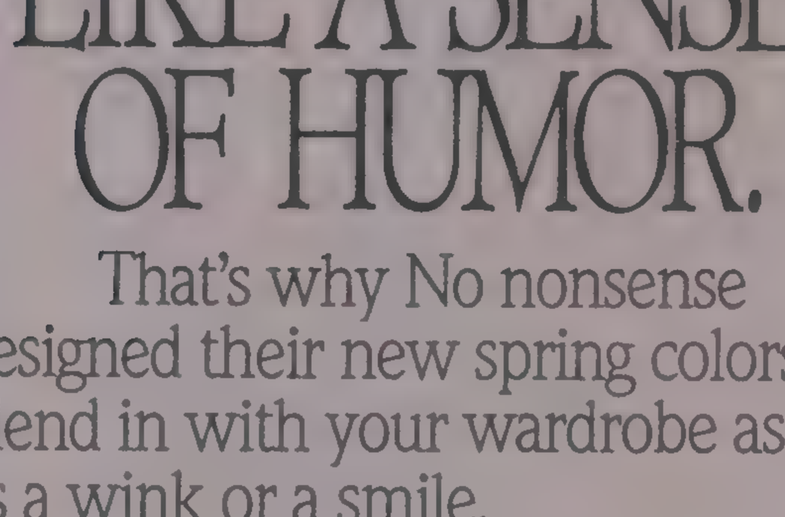

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JEAN PAGLIUSO

"ideal" cuts?

*For women who like longer hair but find it hard to manage—or feel short hair, on them, is more flattering: one option is changing hair's proportion rather than its overall length—as in the cut above, by Sam McKnight of La Coupe, NY: longer and blunt-cut in front, shorter, layered at the nape. . . .New salons with great cuts/good prices: In **Philadelphia**, at Michael Christopher Designs, every cut includes a conversation on how to maintain hair style. . . .In **NYC:** At Joseph Martin, late hours—until 7:00 P.M. two nights a week. At La Dolce Vita, solutions for fine straight hair; meals can be ordered in. At Donsuki, some of the best blunt cuts, a focus on color plus conditioning; and, at Minardi Minardi, the advantage of a small—five chairs—salon.*

texture

Working with hair's texture instead of trying to change it means less hair damage, less styling time. In the styles, *left*, by Layla D'Angelo for Jean Louis David, the only "tools" used: a blow-dryer; conditioning oil fingered into *dry* hair. Difference in shape comes from how hair is "held" as it's dried—with fingers to heighten wave (*big photo*), a brush for sleekness (*inset*).

Another styling difference today: targeting hold only where it's wanted. Think of using a heated styling brush (e.g., Clairol's Currents) only on hair ends . . . "extra strength" mousse, gel, e.g., Sassoon's alcohol-free Ultimate Hold . . . lightweight smoothers (Rusk Edition's adds shine; Sebastian's Penetraitt adds body) . . . . Future hair trend? Custom care. Banüs Labs, for one, formulates individual products after "analyzing" a woman's hair condition.

MODERN **hair doesn't mean**

having a new hairstyle every year," says Sam McKnight of La Coupe, NY. "That's a big misconception." It's small changes —in color, curl, length or layering— that make the difference. Something as simple as moving your part to the side, so bangs are less of a "fringe."...

Makeup by Bonnie Maller Gucci top, jacket Earrings, Glen Yank

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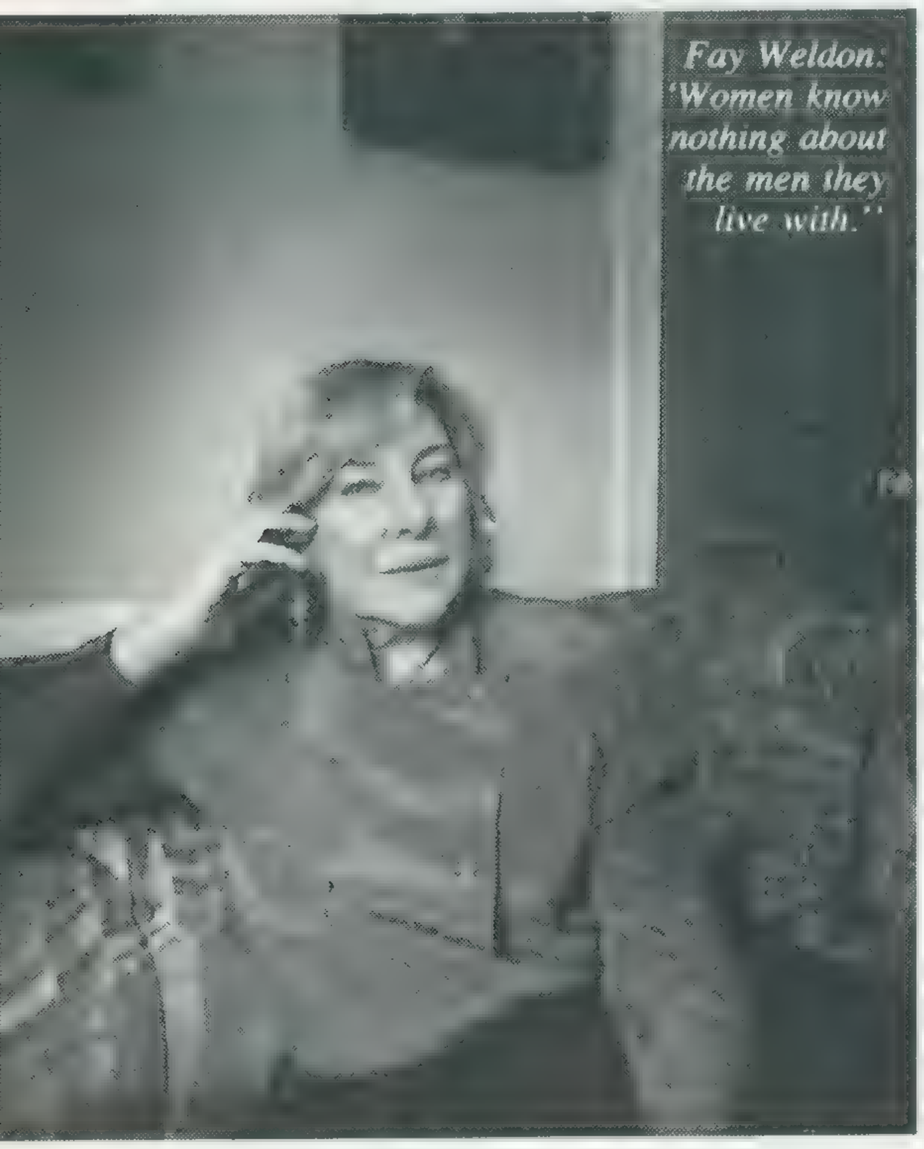

Fay Weldon: "Women know nothing about the men they live with."

MISSIONARY POSITION

Fay Weldon's women always end up on top

By JUDY FORREST

If you haven't read any of Fay Weldon's ten novels, I envy you the good times ahead. The writing is delicious, the narrative satisfying—especially if you have a dark sense of humor and an interest in the plights of wronged women. Because when the plot is unfurled and the last scalpel-sharp word is neatly in place, the downtrodden woman ends up in charge. Fay Weldon's women always win. It may be from the wrong side of the grave, as in *Remember Me*, or from the wrong side of the law, as in *Praxis*. It may be by remodeling the jaw, chopping several inches off the legs, and transforming herself into her husband's mistress, as in *The Life and Loves of a She-Devil*. Or it may be because she's been thrown down a laundry chute, thus missing out on the apocalypse, as in Weldon's latest novel, *The Shrapnel Academy*, published in the United States this month by Viking. But, one way or another, the women turn the tables. They gain power. They get what they're after.

Fay Weldon pads in, barefoot, smiling through sniffles. "I hope you haven't brought a photographer. I have this dreadful cold." She's so much softer than I'd imagined. So thoroughly pleasant. You'd cast her as your best friend's interesting mother, not as the scourge of the contemporary husband. It is certainly not her intention to annoy male readers. "The women I write about," she says, "behave just as badly as the men. But my books upset men because men aren't central to the action. Men hate not being central."

Her conversation is seasoned with observations on male tyranny: "Women today have economic power because men want them to work. But only in addition to cooking, cleaning, and looking after the children." Or, "Men initiate pornography because they have too much leisure time. They simply don't have enough to do."

But if she is angry at men in general, she seems to feel nothing but fondness for men in particular. Mention Philip Saville, who directed *She-Devil* for television, and she bubbles with enthusiasm. A colleague whom nobody else much cares for is "a very nice man, really." And she has enjoyed a long, successful marriage to Ron Weldon, father of three of her four sons. On the subject of the man who fathered her first son, she is less forthcoming. But I have the feeling it was he who helped her notice that something was very wrong with the balance of domestic power and responsibility. "There I was," she remembers, "a young unmarried mother, trying to earn a living, care for the baby, cook the meals. . . ."

Meals rank high in the Weldon repertoire of dramatic events. There is often a crisis over an unyielding garlic bud, dog hairs in the soup, or addiction to Sugar Puffs. "I used to enjoy racing around the shops after work and putting a meal together, before they found out that food was bad for you." She sighs. "Now Ron does all the cooking."

Most of the novels are—for all their surrealism—structured as if they were domestic comedies, which means that children, as well as food, have major parts to play. Weldon explores the mystical bond between mother and child, a connection so powerful it becomes an external force with a will of its own. She also portrays the child as terrorist of the adult world: "You know why children are afraid of the dark? It's because they feel guilty about all the trouble they cause."

For her, writing is a matter of economics, just as it was for her mother, who wrote popular fiction. "When my mother decided to write a book about philosophy, I was appalled. How were we going to pay the rent?" In pursuit of rent money, Weldon has worked as a postal clerk for £6 a week, and in the richer fields of advertising, where she wrote a highly successful campaign for The Egg Board: "Go to work on an egg." She left advertising when her television plays began to sell. She wrote the very first episode of *Upstairs, Downstairs*. And even years later, when she wrote a book on Jane Austen, she was not inspired by any sisterly affinity but by a healthy commission.

Weldon doesn't see economic pressure as a bad thing. "Money keeps us in touch with real life. People are so much more interested in fantasy than reality; they care so much more about what's happening on *Dynasty* than in the real world. Money is the mooring rope that keeps us from flying away."

She's having a good year. The four-part TV adaptation of *She-Devil* for BBC 2 drew ten million viewers to that sparsely attended channel. It airs on Arts and Entertainment in June, and if you wonder how the transformation of a 6'2" slob of a woman into a sleek femme fatale can be effected on film, I'd advise you to check the dates and cancel all engagements. (*She-Devil* is also to be a feature film, directed by Susan Seidelman.) A new television series, *Heart of the Country*, has just been shown in England. And, of course, there's *The Shrapnel Academy*. An ambitious work—and quite different from anything Weldon's done before—*The Shrapnel Academy* is a variation of a popular format: a group of people at risk. It's also a history of military aggression. It's about the third world, trendy liberalism, the middle classes. It's about the preparation and dispatch of a menu beginning with pumpkin soup and ending with blueberry delice. It's about everything.

"Children are afraid of the dark because they feel guilty about all the trouble they cause"

It surprises me *(Continued on page 211)*

Judy Forrest *is an American writer living in London.*

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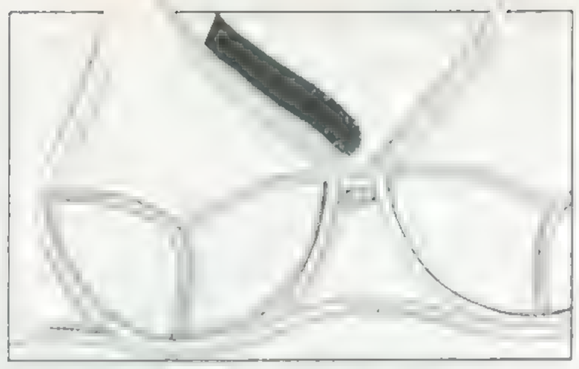

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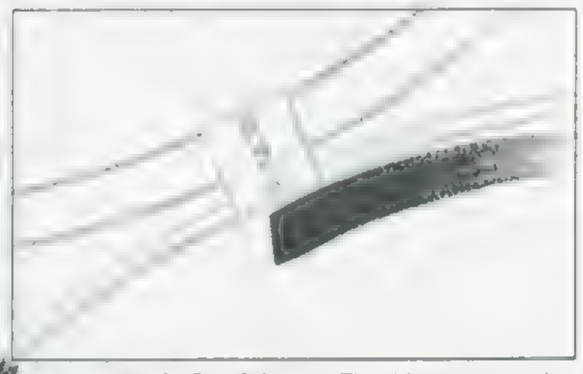

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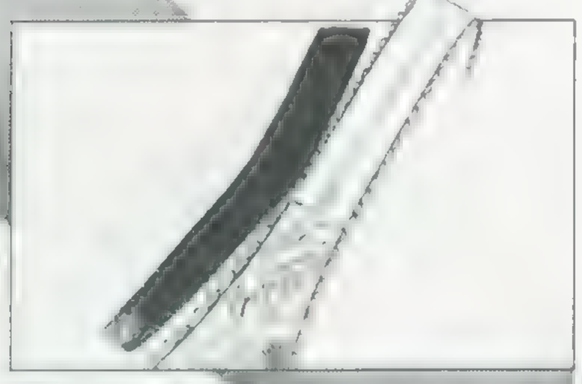

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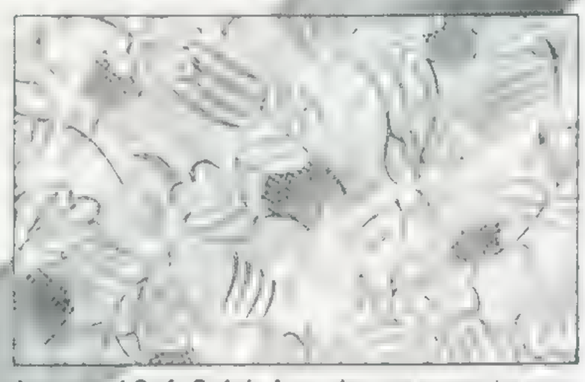

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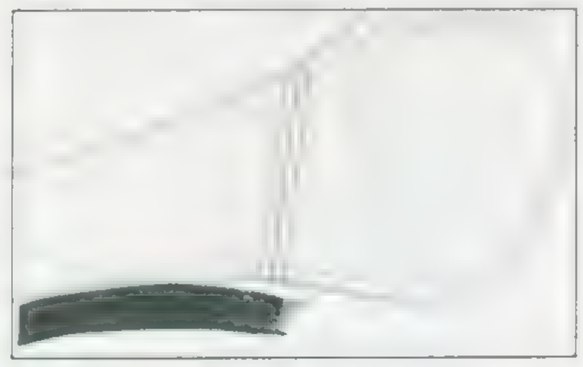

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 208) that no Weldon novel, until *She-Devil*, has been picked up for a major film. But Hollywood controls the film world, and men control Hollywood. I ask Weldon about *Puffball*, a dark surprising tale of the unsuspected power generated by woman's biological impulses—all Gothic countryside and marital crisscross. Perfect, I'd think for a movie. She explains: "*Puffball* didn't do awfully well in North America. Men don't like to think about how many of their sperm it takes to fertilize an egg."

How about *The President's Child*, which is, among other things, a thriller? "The objection to that one is that it's improbable—that a woman could be married to a CIA agent and not know it," she says. "But it happens all the time, doesn't it? That women know nothing about the men they live with. . . rapists. . . murderers. . . ." She smiles sweetly. ▽

Was New York better, simpler, in the '40s?

BIG APPLE PIE

Jan Morris is mugged by nostalgia in *Manhattan '45*

By RICHARD SENNETT

When we were young, things were better. Anyone from twenty to seventy, living anywhere from Los Angeles to Bangor, Maine, has at some moment indulged in some version of this shameless lie, as did our parents and the parents of our parents. However, "when we were young in New York City, things were better here," is not merely the result of a roseate fog rolling in over the confusions, discontents, or horrors of just anyone's childhood anywhere. This false memory implies that life was better in New York before sushi bars; better when poor artists could afford to live in Greenwich Village; better when there were Dodgers in Brooklyn. Perhaps so. But, then, people dreaming of the simpler, better past might also be thinking of a time before there were so many blacks and Puerto Ricans in the city, and before so many of them were discontent; when the police force was the turf of the Irish, and the schools the arena of the Jews.

Jan Morris's *Manhattan '45* (Oxford) is a nostalgic evocation that might well cause its readers to hesitate when next tempted to sigh wistfully. Not that Morris resists temptation. The author of several distinguished travel books, among them a superb work on Venice and an excellent guide to Oxford, she clearly loves the New York of 1945, although she did not first see the city until 1953. *Manhattan '45* offers thumbnail sketches of the streetcars and subways, Fiorello LaGuardia, Negroes in Harlem, the Jews of the Lower East Side, the arts, the ferry system on the Hudson River, the ethnic character of the New York City Police Department, the restaurant scene, and much more—all these topics flitting rapidly and politely past the reader, thanks to Morris's seamless prose. Perhaps because of the lightning pace, few of these images stay in the mind, yet the book's overall character lingers: the prejudice of memory is laid bare in this travelogue.

For instance, to characterize "New York Jewishness in general" today, Morris quotes, out of context, a study in which a parent remarks, "I don't want my children to get too much religious training—just enough to know what religion they aren't observing." Morris's subsequent and sweeping generalizations about the differences between the Jews of 1945 and the Jews of 1987 are false—the city's synagogues are filling up again—but understandable. Imagine a sympathetic foreigner spending an evening in an expensive co-op on Central Park West listening to the natives celebrating the ethnic solidarity of their grandparents, indulging in regret about the past glories of Katz's Deli, the warmth of street life on the Lower East Side, and the respect for family values "back then." He or she might easily believe that the past *was* better.

Morris is even worse on the subject of blacks in Manhattan. Of the Harlem clubs she writes, "It was still a great experience to enter one of these legendary pleasure-places after dark. . . . The sense of *gleam*—black skins set against white collars, or rhinestoned silver lamé! The *(Continued on page 212)*

Richard Sennett's *most recent novel is "Palais-Royal" (Knopf).*

ANDREAS FEININGER/DANIEL WOLF INC

(Continued from page 211) controlled raucousness of the music! The forbidden smell of marijuana!'' The daytime life of Harlem, however—shopping, working, surviving—does not figure much in her pages. She acknowledges Jervis Anderson's excellent *This Was Harlem* as a main source, but to know more about what Harlem was like, she could easily have visited one of the neighborhood enclaves that have survived in Harlem during the last forty years—quite ordinary places where children have become adults, where there have been weddings and christenings, where parents have retired. This daytime world of black families is not a very arousing subject for the nostalgia junkie.

Every page of Morris's book reflects something in this distorting mirror of memory—perhaps because of the date of her imaginary tour. She takes it for granted that 1945 marked a hiatus, after the time of economic depression and world war, before the confusing present age in which Manhattan is becoming richer and poorer simultaneously. Was there, in fact, a golden intermission?

An altogether more modest book suggests a different answer than Morris's. *New York Observed: Artists and Writers Look at the City*, edited by Barbara Cohen, Seymour Chwast, and Steven Heller, and published next month by Abrams, is a collection of drawings, prints, and short pieces of poetry and prose about New York City from 1650 to the present. The editors have gone about their work cunningly, juxtaposing images or bits of writing that are decades, sometimes hundreds of years apart. The point of this seeming jumble is to challenge the reader's nostalgia; indeed, we feel the continuity in the life of the city.

A particularly telling section of *New York Observed* presents fragments of writing about the city in 1949, 1939, 1907, and 1982. An empty stomach hurt as much during the golden intermission as it did before the First World War, or five years ago. But these writings of Damon Runyon, Henry Miller, and others make us feel something more: being hungry in New York is special. The desperation poverty inspires is doubled by living, as poor people in Manhattan have always done, cheek by jowl with rich people. *New York Observed* is deft at making these ever-recurring contrasts, without descending into clichés of the misery-hidden-by-the-glitter. Instead, the selections convey how these contradictions in Manhattan (as in Paris or Rome) affect the judgments people make of themselves and others: ours is no innocent view. Living with one's opposite may be painful, but it can also induce a certain tolerance, even wisdom.

I suppose this is why *Manhattan '45*, slight a book as it is, disturbs me. Lost in a nostalgic fog, the author, as on occasion too many people in the city itself, does not take New York at its proper, enduring value: ours is an adult culture. Nostalgia is for a childhood that never existed. New York is too complex a city to have ever had a childhood. ▽

GAMES AT SEA

Scenes from an 18th-century open marriage

By ELIZABETH JENKINS

A biographer's lineage: Flora Fraser, the newest of the writing Longford women

The most important event in Emma, Lady Hamilton's life, her meeting with Admiral Horatio Nelson, occurred in 1793. Her husband, Sir William Hamilton, the British ambassador to the kingdom of the Two Sicilies, told her that he was going to introduce her to ''a little man who could not boast of being very handsome,'' but, Sir William said, ''will become the greatest man that ever England produced. He will one day astonish the world.'' The extraordinary impression of Nelson's genius was likewise made, instantaneously, on the wife. She and Nelson began a love affair, the most notorious of the century, which they carried on with the utmost publicity and a complete lack of self-consciousness.

Flora Fraser—Antonia Fraser's daughter, Elizabeth Longford's granddaughter—seems to have picked up her family's love and affinity for biography. In *Emma, Lady Hamilton* (Knopf), she does not always show the vividness that is the result of compression, or the power to transform a printed name into a human being, but in the case of the Hamiltons she achieves fully realized portraits of great conviction: Emma Hart, a vulgar, uneducated, but beautiful woman who rose from dubious respectability to worldwide celebrity; Sir William Hamilton, a cultivated, chivalrous man who, though thirty-five years older than his wife, maintained a happy marriage in which, even during Emma's liaison with Nelson, he was always master in his own house.

By 1795, Emma was said to have grown very fat, and the Consul-General, Charles Lock, declared that Nelson's infatuation made him the laughingstock of the fleet. But Nelson said that Emma's beauty was nothing compared with her goodness of heart: the luxuriously sympathetic and vital creature gave him everything that his unfortunate wife could not. By 1800, his passion was so obsessive that he determined to separate from Lady Nelson; in 1801, he bought the little Surrey estate of Merton. Emma furnished it, with charming taste, and since Sir William had retired from his post at Naples, they all three removed to Merton, where they lived in perfect domestic happiness. That same year, under great secrecy, Nelson's daughter, Horatia, was born; her father always maintained that she was his adopted child. In 1803, Sir William died in Emma's arms.

Fraser, who is inclined to cut Nelson down to size, quotes, though she does not actually endorse, F.M. Jane's view that the cult of Nelson was ''pure and unadulterated moonshine,'' a contradiction of contemporary naval records. She does, however, record the evidence of the public's stupefaction of grief at the news of Nelson's death, the somber background to Emma's agony: ''Days have passed on and I know not how they end or begin, nor how I am to bear my future existence.''

The rest of the story cannot be but irksome and miserable—a continual descent into increasing poverty, drunkenness, and lack of public respect. Emma did not receive the government aid that Nelson had demanded for her, and there were delays in paying her what she did receive. More than one well-wisher came to her assistance, but her extravagance and financial incompetence made it impossible to get her settled on any permanent footing. She at last took refuge from creditors in a lodging in Calais, where Horatia took care of her with grim conscientiousness. One by one she sold her remaining relics, except for two small pictures of Sir William Hamilton and Horatio Nelson, which were hanging above her head when she died in 1815.

After furnishing Admiral Nelson's house, Emma, Lady Hamilton, moved in—with her husband

Elizabeth Jenkins *is the biographer of, among others, Jane Austen and Elizabeth I.*

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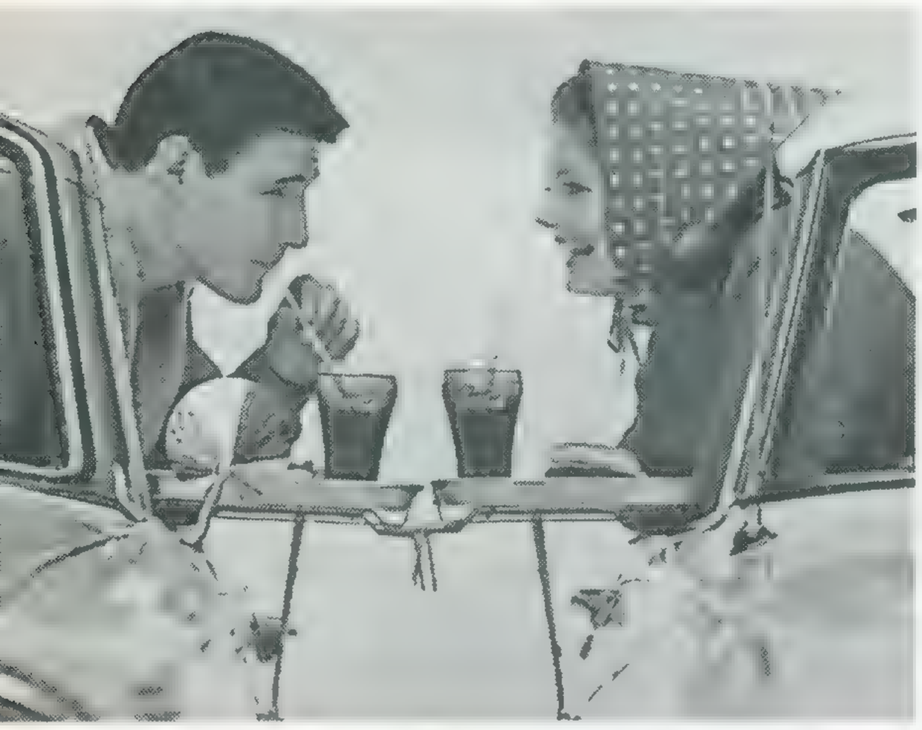

AUTO EROTICISM

Stephen Bayley's *Sex, Drink and Fast Cars* (Pantheon) is less a book than a snack—110 highly salted pages about the automobile as aphrodisiac, totem, ego-accessory. The emphasis is on the subliminal: the Edsel flopped because its radiator grille looked "uncomfortably similar to a vagina." Black cars let the "fascist-conscious . . . pretend they're in the Wehrmacht." Parking a Porsche is a struggle, but that's what arouses the Porsche personality: "Not for nothing is wrestling a woman to the ground a familiar motif in soft pornography." Bayley is a British Tom Wolfe; he brings mythic proportion to pop material. The leaps of imagination can be wild, but he's in control all the way—you will gladly go along for this ride. —S.D.

THE PRIVATE DANCER

In *Private Domain* (Knopf), Paul Taylor recounts his years of fervent crusading for modern dance, first with Martha Graham, eventually with his own company. Yet this is more than another dancer's tour diary: who else would insert a fictional character in his autobiography? (Dr. George H. Tacet is a pedantic, lecherous, patronizing geezer who thinks he knows what's best for his protégé, the tragically misguided Taylor.) The book also has passages of an extraordinary lyricism, magnificent and often heartrending in their simplicity. (Anticipating the ride back from summer camp with the director and his wife, Taylor, whose parents were divorced, thinks, "I'll be able to hear how married people talk to each other.")

Taylor lists the various names he has been called (from his mother's "Darlin'" to Lincoln Kirstein's "Geek" to his dancers' "Boss") and then goes on to paint for us a string of self-portraits—with expressions ranging from eager-to-please to lurid-but-innocent-nonetheless. "As to the whole series of names," he writes, "the ones hotly flung as well as those kindly intended, I do my best to live up to all of them." —H.B.

ALSO RECOMMENDED

Making friends with life's absurdities: wartime Germany, love and death

● Since Marie ("Missie") Vassiltchikov was a white Russian princess living in a circle of minor deposed royalties, foreign diplomats, and aristocrats, her *Berlin Diaries, 1940-1945* (Knopf) is not the average fraulein's account of life in wartime Germany. She was able, for example, to temper the arduous conditions with respites at friends' castles: "[the family wing] is charmingly arranged with . . . an indoor swimming pool, a special enclosed garden for sun-bathing and every other form of luxury."

What makes the book more than a curiosity are her descriptions of the ferocious destruction of central Berlin, and her suspenseful account of the failed 20 July Plot to kill Hitler—and the unsuccessful attempts to help some of her closest friends, who were involved, escape arrest and death. —P.R.

● "When I was a child, I used to ask myself questions in bed. I suppose it was instead of praying," reflects Jean Serjeant, the heroine of Julian Barnes's *Staring at the Sun* (Knopf), a far more accessible novel than his breakthrough *Flaubert's Parrot*. Here, in a celebration of spiritual growth—made glorious by the capriciousness of Barnes's language and his electrifying good humor—Jean treks through the ninety-nine years of what she describes as an "ordinary" life. By asking the unanswerable questions—some lighthearted (whether there was a sandwich museum, and if so, where), others deadly serious ("Why did sex always make people cross?")—and making friends with life's absurdities, Jean disarms life, if just for a moment, of its insistent cruelty. —D.D.

● *Walking Distance* (Random House), by Marian Thurm, starts off familiarly enough: it's a young-marrieds-with-children-in-New York novel, where one character says, "Bloomingdale's: it's like no other store in the world"; an unhappy teenager does little but listen to Bruce Springsteen; and amniocentesis is described in painstaking detail. But when Laura—happily married, a mother—falls in love with David (a married marriage counselor dying of cancer), the story turns to the big themes of love and death. Thurm handles a potentially melodramatic situation with deftness and humor; her novel is momentous in its own small way, without being in the least bit solemn. —E.G.

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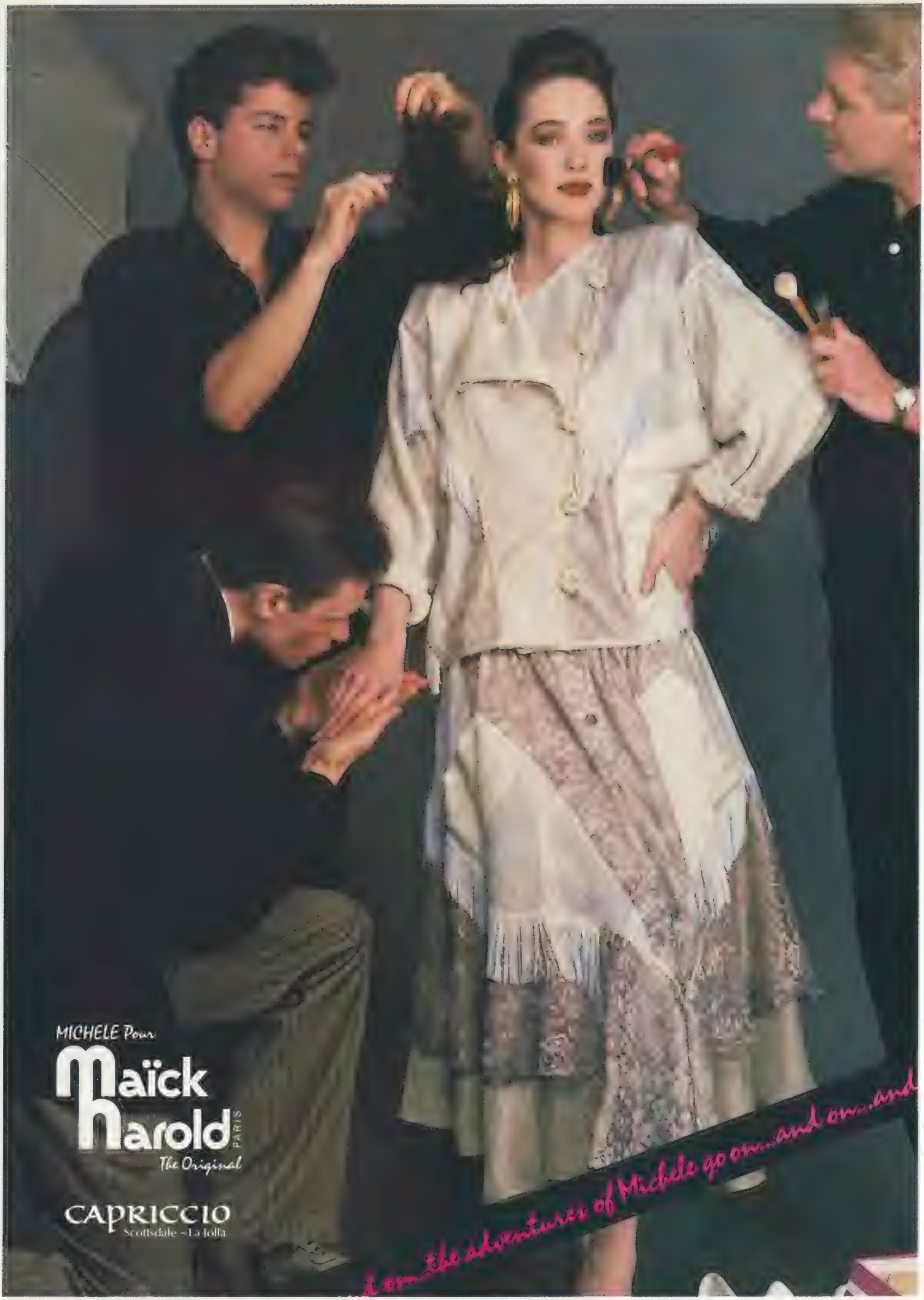
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PEOPLE ARE TALKING ABOUT BOOKS

HOW-TO OF THE MONTH

If you've been wasting your time with a tome like *Women Who Love Too Much*, you'd best take a look at the eminently practical *Secrets of a Private Eye: or How To Be Your Own Private Investigator* (Henry Holt).

Author Irwin Blye, a private eye for thirty years, covers a lot of territory—missing persons, dishonest business partners, etc.—but his real forte is nailing the unfaithful spouse. He lists the telltale signs of monkey business ("Is he or she doing [sexual] things that were absolutely out of the question for the first five years of your marriage?")—just as we always expected—as well as detailed instructions on how to get the goods on the lousy cheat.—T.Y.

HYPE OF THE MONTH

My copy of Sally Beauman's *Destiny* (Bantam) arrived in a salmon-pink box wrapped in cellophane, with a card that read "Discover Destiny." On the cover of the box was a photo of a single dewy rose, a magnum of Moët et Chandon, and a discarded diamond bracelet—a *tableau mort* of upscale seduction, unblinking in its cloudless Hallmark photorealism, and a perfect match, I quickly learned, for the novel inside.

Baron Edouard Alexandre Julien de Chavigny could be any seriously handsome, Oxford-educated heir to an enormous French jewelry empire; Hélène Craig, any sinuous Southern blond who pulls herself up out of an Alabama trailer park to become the darling of the world screen.

But what do you expect when money speaks louder than words? Beauman's advance of over $1 million was the highest ever paid for a first novel. Plus, character development doesn't stand a chance against the real subjects of the novel—diamonds and sex. Beauman's descriptions of these heavily traded international currencies are so weighty, so exhaustive that they take on the aura of the Platonic ideas. Who is wearing them, or having it, is merely a detail. —D.M.

KATZ ON THE COUCH

Nothing in the art world is sacred: the "Mona Lisa" may be a man; the "Polish Rider" might not be a Rembrandt. Even art criticism isn't what it used to be.

Witness a slim but handsome volume, *Alex Katz by Ann Beattie* (Abrams). He, an artist recently honored with a retrospective at the Whitney Museum in NYC; she, a well-known writer. Not an unreasonable coupling—both report on the mundane details of life. But the result is not art criticism; it's what might best be called art psychotherapy—Beattie sees dislocation, tension, people "failing to connect" where others see light, color, form. "Bathers" (*above*) elicits this: "...the painter realizes the moment for what it is...the stripes of the swimsuit do not match harmoniously, but meet awkwardly, imperfectly."

Beattie suggests that we must "intuit what the subjects are feeling." Given the pessimism of her fiction, one can only wonder what alienation she might detect lurking beneath the surface of, say, a Norman Rockwell. —E.W.

COURTESY ROBERT MILLER GALLERY NEW YORK

NATURAL WOMAN

The new Soho Press is off to a great start with Maria Thomas's impressive first novel, *Antonia Saw the Oryx First*. Antonia, a white doctor in a crumbling African hospital, and Esther, a young black prostitute, are "wobbling reflections in a sideshow mirror"; both seek answers to the "mystery of disease." But Esther, who has hallucinations and mystical powers, embodies the healer Antonia has forgotten how to be. As Antonia comes to realize that "while *she* looked at patients, Esther touched them," so, too, do we remember what we've given up by moving away from primitivism and the balances of nature. —E.G.

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VOGUE, April, 1987

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Birthright®
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LIVING

From glass house to our house: three centuries of indoor/outdoor rooms in a new book to inform, inspire.

BY BARBARA PLUMB

The allure of sunlight or moonlight, the illusion of unwalled space, the promise of flourishing greenery—all are part of the appeal of *Living Under Glass* (Clarkson N. Potter). In this new all-color book, Jane Tressider and Stafford Cliff present a richly varied collection of homes that incorporate skylights, greenhouses, oversized windows, and floor-to-ceiling glass doors. The succinct text explains some of the problems of designing with glass—balancing heat and ventilation, light and shade—and how best to solve them, including suggestions for appropriate furniture, blinds, and flooring.

Although we have Victorian England to thank for the technology that made designing with glass possible, it's the informality and flexibility of modern living that makes such rooms so attractive now. No longer is a conservatory a luxury—an "extra" room for taking tea or admiring exotic flora. Today, a glass-walled dining room can provide a marvelous sense of theater; a skylighted home office can bring the outdoors in; a greenhouse can sparkle on a solid façade. Wherever there is a view, there is inspiration.

Romantic, atmospheric, very English in feeling: an enclosed terrace, above, with triple-hung windows that reach down to the floor. Vines and plants mingle with a lichen-covered brick floor to blur the line between indoors and out.

Cool, functional, a Victorian legacy reinterpreted: a modern conservatory, below, with wood-burning stove, an Oriental runner on its slate floor, and vines climbing its exposed steel framework.

In a regal garden room, above, at Castle Howard in Yorkshire, England, a treillage ceiling and unusual frames lend architectural strength to the windows. A magnificent pine worktable, painted with trompe l'oeil maps, plans, and letters, dominates the space. Unpainted plaster walls make an unexpected background for gilded chairs and marble sculpture.

Top: The World of Interiors/JAMES MORTIMER Lower left CHRISTOPHER SIMON SYKES Lower right BASSEWITZ

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THE BEST OF WINES

THE GOLDEN AGE OF CHIANTI RISERVAS

These classic Italian reds are splendid and vibrant—and remarkably good buys

BY MARTIN GERSH

Chianti Riservas from Italy's Tuscany region are classic, long-lived red table wines of great stature and vibrant, often eccentric personality. Unquestionably the greatest values among present-day complex red wines, imported or domestic, they typically display an astringent cherry-like flavor embellished with chocolaty overtones.

Although the wines we are obtaining today are splendid, I believe we are on the verge of a true golden age of Chianti, whose full effect will be apparent in the next three to five years. In 1984, the Italian government accorded Chianti the coveted DOCG (Denominazione di Origine Controllata e Garantita) status, its official guarantee of quality, which previously had been granted to just four other wines. With the new classification, the old rules of production were revised and improved—one change being an increase of the marvelous, world-class Sangiovese grape in the wine's structure. But most important, vintners were at last allowed to reduce Chianti's mandatory white grape content (set at 10 to 30 percent) to a minimal amount. Some of the most respected Tuscan producers had long urged this step, fervently maintaining that the presence of white grapes seriously hampered the artistic development and aging potential of their wines.

Because of such promising recent developments, I am absolutely certain that more and more wonderful Chianti Riservas (always my favorites) will be coming our way. Let us hope they will retain the highly attractive prices to which we have been accustomed.

RECOMMENDATIONS

Chiantis are often characterized by high acidity, which can impart a sharp edge to their taste. To experience one of these Riservas at its most beautiful, carefully aerate it for the suggested time—or decant it back and forth for fifteen to twenty minutes, sampling it every five or so pourings until it tastes delicious.

Chianti Classico Riserva Viticcio 1982 (Fattoria de Viticcio) *Entirely new to me is this exceptionally lovely wine ornamented by a tangy currant- and cherry-like flavor aspect whose finish is slightly sweet and a little salty as well. Best drinking: for the next 13 years. Aeration: 6¼–6½ hours. $5–$6.*

Chianti Rufina Riserva 1981, Castello di Nipozzano (Marchesi de' Frescobaldi) *Outstanding and very beautiful—satiny in texture, exhibiting a piquant blackberry- and cassis-like taste component. Best drinking: for the next 21 to 22 years. Aeration: 9½–9¾ hours. $7–$8.*

Chianti Classico Riserva 1981 (Nozzole) *Ample bodied, possessing a spicy, mysterious, cassis- and plum-like flavor element reminiscent of a Médoc—uncommonly fine. Best drinking: for the next 17 to 18 years. Aeration: 7¾–8 hours. $7–$8.*

Chianti Classico Riserva 1981 (Badia a Coltibuono) *This is an extraordinary bottle—perfectly integrated, marvelously fruity, with a brilliant, long-lingering cassis- and cherry-like flavor constituent. Best drinking: for the next 20 to 21 years. Aeration: 8¼–8½ hours. $9–$10.*

Chianti Rufina 1981, Montesodi (Marchesi de' Frescobaldi) *Vinified like a Riserva though not so labeled, revealing a concentrated black cherry–like taste aspect with chocolaty overtones—an urbane wine of superlative quality. Best drinking: for the next 20 to 21 years. Aeration: 8¼–8½ hours. $19–$21.*

Chianti Classico Riserva 1980, La Forra (Nozzole) *This is an exquisite and memorable Bordeaux-style wine of generous scale, with a delightfully astringent red plum–like flavor component. Best drinking: for the next 18 to 19 years. Aeration: 7¾–8 hours. $11–$12.*

Chianti Classico Riserva 1980 (Castello di San Polo in Rosso) *Another exceptional Riserva from the Classico zone—moderate to large in body, featuring a pleasingly tart cherry-like fruit constituent. Best drinking: for the next 16 to 17 years. Aeration: 7¼–7½ hours. $11–$12.*

Chianti Classico Riserva 1980 (Badia a Coltibuono) *Velvety, characterized by a delectable, spicy cherry- and red currant–like taste element—an irresistible, unforgettable wine! Best drinking: for the next 18 to 19 years. Aeration: 7¾–8 hours. $9–$10.*

Chianti Classico Riserva 1979 (Castello di Volpaia) *Big, smoky, multifaceted, reminding me of a top-flight Saint-Estèphe—a Riserva of great excellence with imposing aging credentials. Best drinking: for the next 18 to 19 years. Aeration: 7¾–8 hours. $14–$15.*

Chianti Rufina 1979, Montesodi (Marchesi de' Frescobaldi) *Médoc in manner, adorned with vibrant cherry- and red currant–like fruitiness, this is a magnificent Chianti of important size from the Rufina zone. Best drinking: for the next 18 to 19 years. Aeration: 7½–7¾ hours. $21–$23.*

Chianti Classico Riserva 1978 (Castelgreve) *Exceedingly fine—richly textured, fairly large bodied, boasting a chocolaty, cherry-like flavor constituent and an aftertaste that goes on and on. Best drinking: for the next 11 to 12 years. Aeration: 4½–4¾ hours. $8–$9.*

Chianti Classico Riserva 1978, Marchese Antinori (Villa Antinori) *The Marchese 1978 is simply terrific—of good size, with a remarkably delicious cherry- and plum-like fruit presence whose finish is salty-sweet. Best drinking: for the next 10 to 11 years. Aeration: 3¾–4 hours. $16–$17.*

Chianti Rufina Riserva 1978, Castello di Nipozzano (Marchesi de' Frescobaldi) *Heroic in scale, cohesive, featuring a decidedly toasty, quite ravishing cherry-like taste aspect—a superb bottle. Best drinking: for the next 17 to 18 years. Aeration: 6¾–7 hours. $10–$11.*

Chianti Classico Riserva 1977, Marchese Antinori (Villa Antinori) *A real beauty, stylistically akin to a fine Bordeaux—full of mystery, with a densely concentrated prune-plum flavor element. Best drinking: for the next 10 years. Aeration: 3¼–3½ hours. $15–$16.*

Chianti Rufina Riserva 1974, Castello di Nipozzano (Marchesi de' Frescobaldi) *Burgundian in manner, graceful and harmonious, redolent of peaches and plums, this is a grand and utterly captivating wine of impressive scale. Best drinking: for the next 12 to 13 years. Aeration: 4–4¼ hours. $13–$14.*

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ENTERTAINING

Trompe l'oeil cakes . . . country weekends with Denning and Fourcade

BY WILLIAM AND CHESBROUGH RAYNER

A spur-of-the-moment luncheon in Denning and Fourcade's Long Island kitchen

When we arrived at Sylvia Weinstock's shop, her husband, Ben, was in the back room, building Tara. Last week it was the Pan Am Building, and the week before that the Brooklyn Bridge. It is not that Ben suffers from delusions of grandeur; Ben and Sylvia run a bakery bearing her name (at 273 Church Street in Lower Manhattan) that specializes in offering the unusual.

For example, Sylvia says, "When Brooke Astor had a party to launch her book, we designed a cake that looked exactly like the jacket. When the Low Library at Columbia University sponsored a meeting of the American Institute of Architects, we made a cake in the form of the library building." Some of their constructions are awash with flowers, others resemble baskets, and a few even look like cakes. "The biggest one we ever made cost $5000," says Sylvia.

The Weinstocks took up the cake trade after she retired from teaching school and he from practicing law. Devoting all their time to skiing, they had a house in Hunter, New York, where they would invite friends for tea and cookies. At one of these teas, a friend mentioned that George Keller, the pastry chef at La Caravelle, had moved to town and that Sylvia might take some lessons. She did just that, and then went on to work as a pastry apprentice at such Manhattan restaurants as La Petite Marmite and The Board Room.

Sylvia is the artist in the family; Ben is the engineer: "A cake can collapse under its own weight, so you have to build internal supports." But, he says, "the only thing that restricts the size of our cakes is the elevator doorway."

Bob Denning and Vincent Fourcade, two of New York City's most successful interior decorators, live ostensibly in the last century, and they live very well indeed. Their town house in Manhattan has the ripe ambiance of Le Style Rothschild, while in their country house on the end of Long Island, they are surrounded by Art Nouveau. Their rooms may hark back to the nineteenth century, but their style of weekend entertaining is state-of-the-art.

A decorator's professional life, Vincent points out, is one of endlessly charting details and seeing that they are executed on time, so he and Bob don't like to plan their weekends in the country. But it is in the country that they most enjoy entertaining. "I like to have people over without thinking about it a week ahead," says Vincent, "so we have refined the idea of the last-minute dinner. If we know that people might come by, we prepare some things in the city that will be easy to reheat."

Precooking and reheating meals is something that airlines do badly every day, but Bob and Vincent have it down to an art: *poule au pot* with *sauce suprême*; tongue with *sauce ravigote*; *pêche à la nage*. *Boeuf à la mode*, which is served hot for dinner, might be served cold, *en gelée*, at lunch the next day. They also precook some marvelous vegetable purées, such as a combination of sorrel and spinach or rutabaga—"the only way to make adults eat vegetables."

When planning a transportable meal, Bob and Vincent have certain rules. They never store meat in its liquid; *pêche à la nage* might literally mean "fish that swims in broth," but the fish and the broth travel in separate containers. Rice is splendid when reheated, but mushrooms should be sautéed and added at the last minute. Another trick is to make an ice or sherbet in the city; it will soften on the way to the country but can then be refrozen as individual servings.

When Bob and Vincent built their country house, they incorporated a kitchen that could seat up to ten. Their guests sit shoulder to shoulder to shoulder, monk-style, around a long, narrow oak table that came from the billiard room of Vincent's parents' country house in France. Winter lunches start late, at about 2 P.M.; dinner is never before nine. The city and the country demand their own styles: In town, guests dine from Lowestoft plates, sip from Venetian glasses, and eat with a horn-handled silver service. In the country kitchen, life is simpler: a three-piece setting of Art Nouveau silver, Spode plates stacked on the buffet, and Art Nouveau wineglasses. Like their design colleague Mies van der Rohe, whose style was considerably leaner, Bob and Vincent believe that "God is in the details."

Slice of fantasy: a spectacular chocolate cake

Top JOSHUA GREENE, bottom LIZZIE HIMMEL, stylist Jeffrey Katz Details, last pages

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FOOD IN VOGUE

The feasts of spring—baby lamb, fresh herbs . . .
Italian cooking at its earthy best. BY BARBARA KAFKA

Peppers—sweet and hot, delicious accompaniments for lamb

All over the world, and throughout history, spring has been a cause of celebration. Great religious holidays come in spring, with accompanying feasts that use the season's fresh herbs and vegetables, the first harvest of the year. Until recently, spring lamb was a featured dish in Western celebrations. But lately, for some odd reason, ham—really a fall and winter meat—has become part of the Easter celebration; and capon, part of Passover. I propose a return to lamb, especially since it is so readily, and inexpensively, available.

Lamb from Colorado ranks among America's best meats—fresh, mild, and pale, rosy red in color. New Zealand lamb has a darker color and a deeper taste—more like European lamb—and is typically sold frozen. Look for the less widely available cuts of the younger, smaller, frozen lamb: a short leg will weigh four pounds, and four racks frozen together will serve only six people.

For the most springlike experience of all, order baby lamb—delicately flavored, very pale in color, and best when served thoroughly cooked rather than rare—from Summerfield Farm (Star Route 4, Box 195A, Brightwood, Virginia 22715; 703/948-3100). These baby lambs are tiny: a leg will weigh only two and one-half to five pounds; a rack of fourteen miniature chops weighs only a pound or two; and a whole baby lamb will feed only eight people. A perennial luxury, baby lamb does not come cheap; prices vary, so check when you call.

In America, we eat less lamb than people do in most other countries. Perhaps what we need is to go back to simple, classic ways of cooking lamb—roasting and broiling—and then jazzing up the meal with some special accompaniments. Worldwide, garlic is the top choice of seasoning for lamb. But here, instead of using garlic on the lamb, I suggest serving individual garlic custards that you can make easily in a microwave oven or in a conventional one *(see page 228)*, and seasoning the lamb with the fresh herbs of spring. For those who don't like garlic, a way to update roast lamb is to serve it with a brilliantly red sauce of sweet and hot peppers.

The arrival of spring also means the arrival of weeds. Thinking of them as potential delicacies may make cleaning up the lawn less painful. Small dandelion greens can go into your salad. Wild sorrel, with its small shield-shaped leaves, makes a soup that will send you out looking for sorrel even when you are not weeding.

If you're not totally sure what all the wild things are, buy a copy of the color-photograph-filled paperback *Wild Food*, by Roger Phillips (Little, Brown), a beautiful book with good recipes and clear descriptions. It always amazes me when publishers bring books out at exactly the wrong time of year—a gaffe that occurs more often than I, as a writer, would like to believe. *Wild Food*, which encourages me to go out into wood, field, and stream, was published in mid-fall, too late in the year to find most of the food it describes. Now, the book is perfectly seasonal. It makes edible flora look attractive, as they are, and not medicinal.

Bicolor ravioli, extravagantly layered with truffles

I suppose I think of Southern food as warm-weather food because I'm a Northerner—even though I should know better, having nearly frozen during mid-winter trips to Atlanta and Texas. Anyhow, I told you last year that the South, or at least its cooking, would rise again. Two recently published books, Nathalie Dupree's *New Southern Cooking* (Knopf) and *Bill Neal's Southern Cooking* (University of North Carolina Press), mix the best of the South's classics—fried chicken, collard, and black-eyed peas, for example—with a contemporary, light approach to cooking. Dupree's book (she also had a popular Southern-cooking series on public television) is the trendier of the two. Neal, the acclaimed chef/co-owner of Crook's Corner, a restaurant in Chapel Hill, North Carolina, might be expected to have fancier recipes, but is in fact more down-home, at a very high level of quality. Both books are worth having, whether for classic grits or for innovations. By-the-by, grits would be good with lamb, too.

Washington, DC, used to be considered part of the South—British officials used received tropical hardship pay (to compensate for malaria, etc.) when they were attached to the embassy in Washington. Culturally, if not politically, the city has only recently joined the North, and proof of its Northerliness can be found in its taste in restaurants. There are many ethnic restaurants: Ethiopian, Vietnamese, Afghan, and Thai, as well as better-known *(Continued on page 228)*

Top photo, CONSTANCE HANSEN, bottom, ROBERT LOTTMAN

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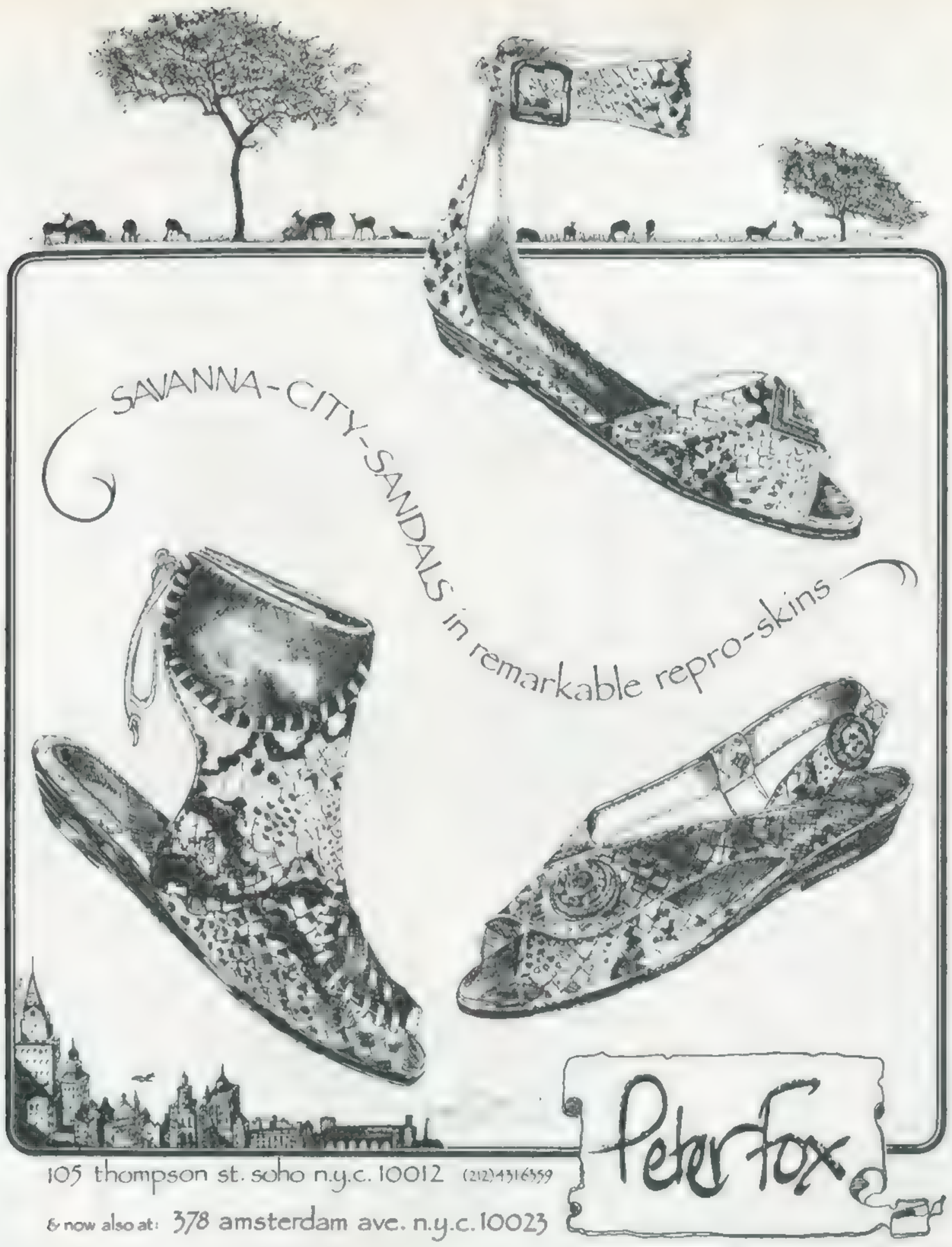
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FOOD IN VOGUE

(Continued from page 226)

Chinese. Louisiana-style and other Southern restaurants are no longer seen as part of local tradition, but as examples of ethnic cuisines. The exception to this rule is the Florida Avenue Grill, where great Southern food—such as smothered pork chops, ham and red-eye gravy, grits, and baking-powder biscuits for breakfast—is eaten at a lunch counter while people line up for seats; this restaurant *is* a tradition.

More typical of today's Washington is Galileo (2014 P Street NW, Washington DC 20036, 202/293-7191), on par with any restaurant of its kind in the country. It is a smallish, vastly successful, fairly informal, and very good Italian restaurant with two owners—both Italian, both food-mad. Roberto Donna is the chef; Savino Recine runs the dining room. They are not serving *nuova cucina Italiana*; their food is deeply classic, without clichés.

Every time I have gone to Galileo—which is every time I am in Washington—compelling new pastas and new dishes are on the menu: the parti-colored ravioli pictured on page 226, for example, filled with mousse of duck and vegetables and resting elegantly on a sauce flavored with red wine and fragrant duck glaze. The ravioli are topped alternately with fresh sage leaves and thin slices of black truffles. Although the restaurant uses its share of fancy white truffles and porcini, the flavors and textures always have a typically Italian directness, a sense of the tastes of the land—the act of cooking has not so refined the good agricultural products that they no longer recall the sun and loam and rain.

With all the exploration of various foods going on in restaurants all over this country, it is amazing that there is one wonderful kind of cooking—Portuguese—that hasn't yet surfaced among the latest waves of taste experiences. This sad state may be rectifying itself as I write, as people try the recipes in Jean Anderson's *The Food of Portugal* (Morrow). Owing something to Spain, much to the Basques, and a great deal to the sea, the cooking of Portugal is rich in breads, soups, robust stews, and fish dishes. Ms. Anderson has written many good cookbooks, but this one surpasses the rest. It is the result of a twenty-five-year passion for the land, people, and food of Portugal. Such books are rare; buy this one and read it—even cook from it.

Garlic Custard

(serves ten)

4 heads garlic
½ cup chicken broth (if using a microwave, ¼ cup broth is enough)
2 tablespoons olive oil
Vegetable oil
½ cup heavy cream
3 eggs
1 teaspoon kosher or sea salt

(Continued on page 230)

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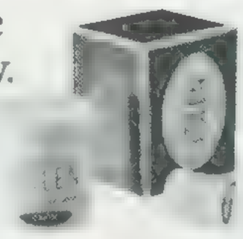

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FOOD IN VOGUE

(Continued from page 228)

Preheat oven to 325° F. Using a serrated knife, cut a slice across the top of each head of garlic so that each clove is exposed. Separate the cloves and poach gently in chicken broth and olive oil until tender, about 35 minutes. *If using a microwave:* place heads of garlic in a microwave-safe dish just large enough to hold them. Add chicken broth and olive oil. Cover tightly with plastic wrap. Cook at 100% for 8 minutes. Pierce plastic with the tip of a knife to allow steam to escape. Let garlic sit, covered, for 10 minutes.

While garlic cloves cook, lightly coat the inside of 10 custard cups 2½ inches in diameter with vegetable oil. When garlic is finished, hold each clove or head in one hand, with the cut side pointing into the bowl of a food processor. Squeeze lightly so that cloves squish out.

Scald cream (in microwave, use a 4-cup glass measure and set control at 100% for 1 minute 30 seconds). While cream is cooking, add eggs to food processor and puree with garlic. With machine running, pour cream into garlic-egg mixture. Add salt.

Ladle ¼ cup of custard into each cup. Set cups in a pan of water, and cover with a tent of aluminum foil (this prevents skin from forming on the custard). Bake approximately 10 minutes at 325°, until the tip of a knife inserted in custard comes out clean. *If using a microwave:* cover each cup tightly with plastic wrap and arrange in a ring on oven turntable or on a 12-inch diameter round plate. Cook at 100% for 3 minutes 30 seconds. If using a microwave without a turntable, rotate the plate one quarter-turn halfway through the cooking. Pierce plastic with the tip of a small knife. Gently unmold each custard and serve immediately.

Hot and Sweet Red Pepper Sauce

(makes one cup sauce, enough to serve four)

¾ pound red bell peppers, cored, seeded, and quartered (about 3 medium peppers)
2 ounces jalapeño or other small hot peppers, cored, seeded, and quartered
1 teaspoon salt

Preheat oven to 400°. Combine peppers in an oven baking bag, tie loosely, and bake 15 minutes or until soft. Puree peppers by passing through the medium blade of a food mill. Stir in salt.

Sauce will be a more brilliant red if peppers are cooked in a microwave: combine peppers in a large, microwave-safe plastic bag loosely knotted, or in an 8-cup glass measure covered tightly with plastic wrap. Cook at 100% for 6 minutes. Pierce plastic bag to allow steam to escape, then puree as described above. (To double recipe, cook at 100% for 15 minutes, shaking measuring cup once during cooking to redistribute peppers.)

Stored in a glass jar and refrigerated, this sauce will keep virtually forever. ▽

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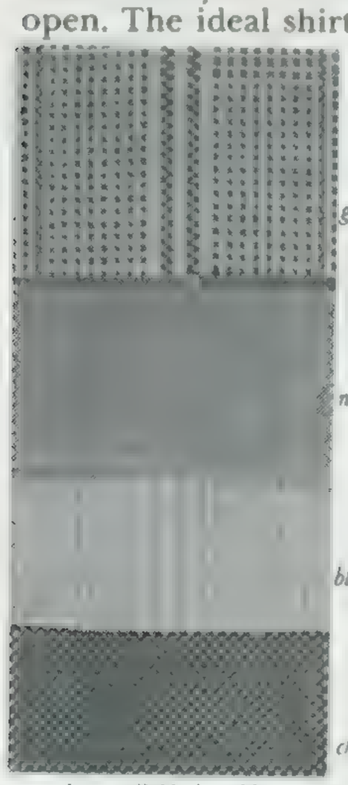

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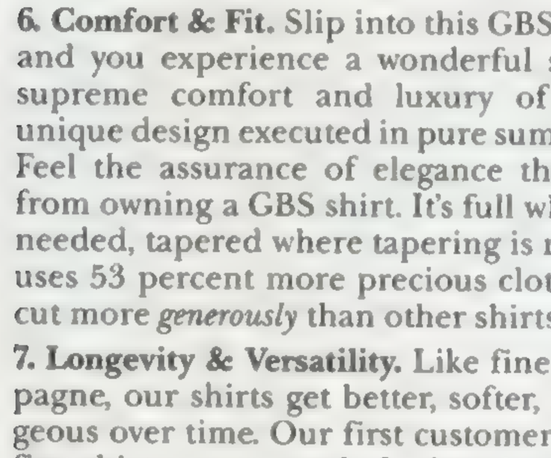

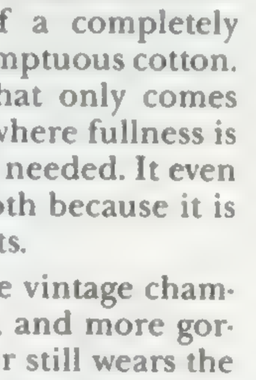

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Turkey's remote eastern provinces remain *terrae incognitae* to most travelers. Only a privileged few have discovered this compelling land of Byzantine churches, colossal ruins, and breathtaking scenery—from snow-topped mountains to shimmering lakes and eerie plains.

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riding high

In a secluded, incredibly beautiful Wyoming valley, the Bitterroot Ranch is a working horse farm that accepts a small number of paying guests, June through September. Visitors stay in individual log cabins with private baths, eat delicious, uncomplicated food, and enjoy some of the best riding in the West. Rates: $100 per day includes meals and daily riding. Information: 307/455-2778.

BOUND FOR BALI? GARUDA INDONESIA SERVICE MAKES THE GOING EASIER WITH NEW DIRECT FLIGHTS FROM LOS ANGELES TO THIS EXOTIC ISLE EVERY FRIDAY AND SUNDAY. SEE YOUR TRAVEL AGENT OR PAGE 254 FOR DETAILS.

AccessPress packs a lot of Rome into its lively new guide to the Italian capital. Crammed with insider tips, anecdotes, handy maps, handsome illustrations, and lots of surprises—a Gore Vidal guest appearance, for one—"Rome Access" is $10.95 at bookstores.

INSIDE JAPAN

Americans in Japan should look into the free guide service run by students in the historic cities of Kamakura and Nara. An hour by train from Tokyo, Kamakura is famous for its gigantic bronze Buddha and many hillside temples. Travelers can arrange a Kamakura day trip and student guide at the Tourist Information Center in downtown Tokyo's Yurakucho district. In Nara, the ancient capital southeast of Kyoto, student guides can be booked a day in advance through the town's YMCA; call: (0742)44-2207.

Great news from Paris: the delightfully small (thirty-four rooms, ten suites) San Regis hotel has been given a lavish makeover. Surrounded by the couture houses and star shops of the Eighth Arrondissement, the San Regis offers the luxe accommodations of a Parisian grand hotel: posh public areas, an excellent restaurant, room service, and an English-speaking staff. Double rooms run $200-$280. For more information, see page 254, or call Jacques de Larsay in New York City at 212/477-3659.

Bottom left: ELLEN JAFFE. Bottom right: GUY MARINEAU

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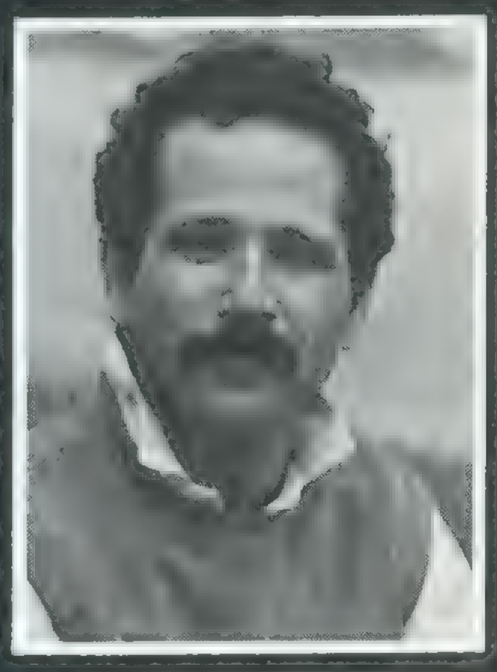

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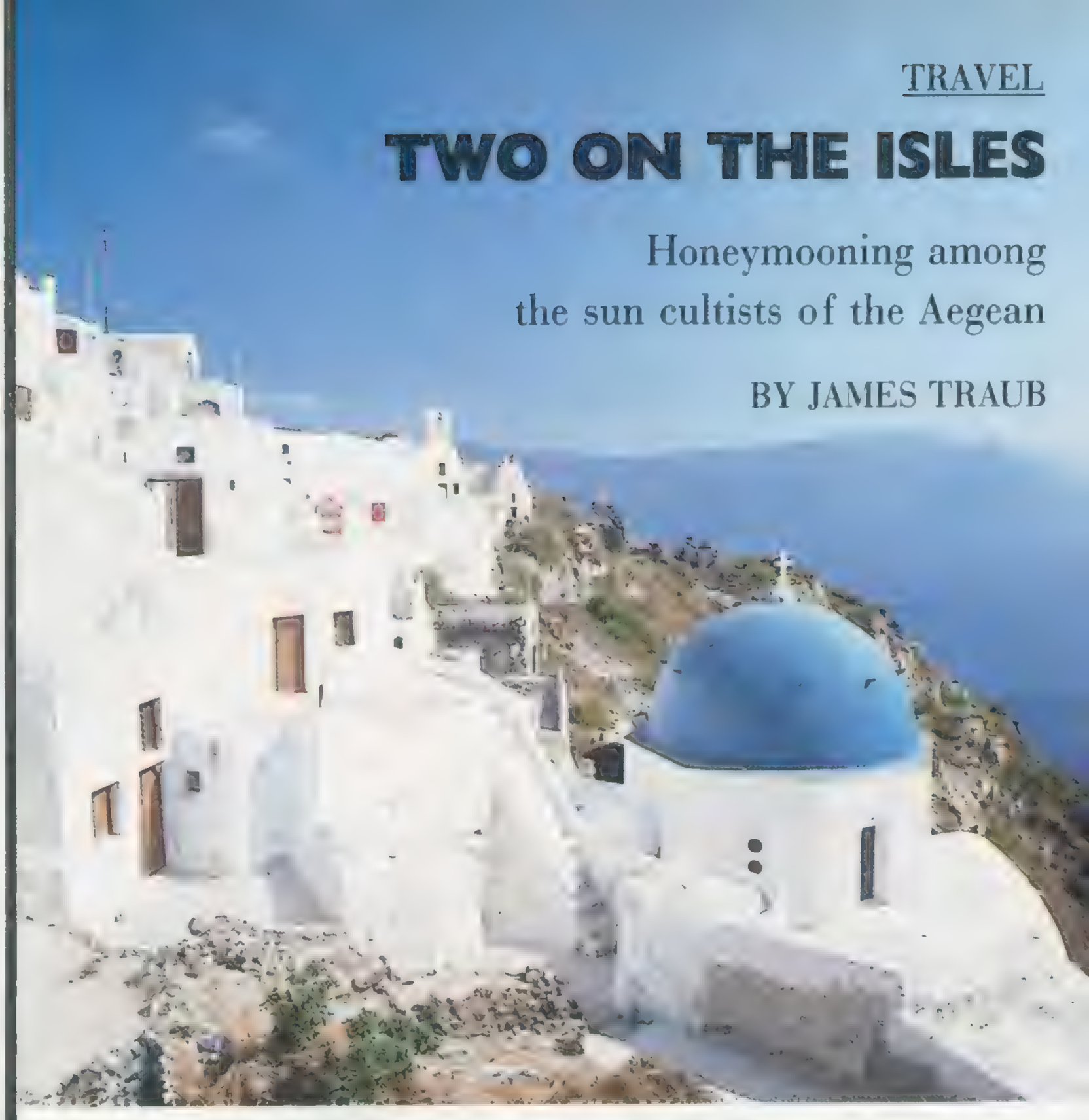
TWO ON THE ISLES

Honeymooning among the sun cultists of the Aegean

BY JAMES TRAUB



On Santorini: a whitewashed hill town in the sharp light of the Mediterranean

Nobody I know had a better time getting married than I did. Throughout the event I felt a princely sense of serenity amid pomp, and a gracefulness marred only by the large grease stains I characteristically got on both knees of my white trousers. "How did you manage to get grease stains on your pants?" were the first words my new wife addressed to me; but she, too, as photographic evidence later proved, had been beaming beatifically most of the afternoon. Still, once it was over, we were beat. In the days before the wedding I had been busy losing long articles in my computer, and thus practically hunt-and-pecked my way to the altar. Buffy had retired to agonize full-time over the innumerable complications I had caused by first railroading her into a large, noisy wedding and then airily refusing to discuss the details. By the time we had changed into civilian clothes, the prospect of escape seemed immensely appealing.

After passing an idyllic night on the thirty-third floor of a great New York City hotel, during which we drank Champagne and ate turkey-lettuce-and-mayo sandwiches from a nearby deli, we flew off to the Greek Islands. We had chosen the Aegean for the usual romantic reasons, but as it turned out the islands were even longer on balm than they were on romance. Since neither of us knew a word of Greek, nor any Greeks, and since the islands offer hardly anything at all to do, we had about as lollygaggish a time as is possible for two people whose idea of fun is darting through traffic jams in a small car. We were probably the most hyperkinetic tourists in the Aegean, but I remember strolling in the cool of evening more than I do blistering under a late June sun exploring ancient sites.

After a day in Athens, we flew across the Aegean to the island of Samos, nearest Turkey. Spiky islands slid into view in quick succession as we passed, in half an hour, over most of the known world of Homer's day. And then we were skimming low over vineyards and blue-domed shrines before touching down at a tiny airport set among brilliant gardens. By the time we reached Samos, we could hardly contain our excitement. The Greek Isles! I had been reading Lawrence Durrell and sailor-author Ernle Bradford, and I was primed for the brilliant water and the sharp light. The bus ride from the airport zigzagged along a ridge so that, first to our left, then to our right, we saw the astonishing blue-blue of the sea. Those hushed rhapsodies of Durrell and Bradford to the Greek sea and sky—they scarcely did the place justice.

Like most of the Greek Islands, Samos is separated by a good twenty-five hundred years from its golden age and has suffered a long and complicated history of subjection. All those conquerors have pretty thoroughly muddied the tracks of the past (after the fall of Constantinople in 1453, the island was virtually depopulated), *(Continued on page 237)*

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Sunset over Mykonos

TWO ON THE ISLES

(Continued from page 234)

Your average sun worshipper on Samos is Scandinavian; God, they were intimidating

so there isn't much to see, if you're the seeing type. Back in the sixth century B.C., Samos was ruled by a daring tyrant, one Polycrates, who combined strains of Bluebeard and Robert Moses. His public works included an aqueduct—today a dank, mossy, rather nightmarish tunnel—and the temple of Hera, a vast ruin that I visited by clambering over a fence while Buffy sat in the car. All that remains of what was once the largest temple in Greece is a single standing column and a desert of shattered columns and plinths. Polycrates came to a gloomy end as well: after conquering everyone in sight, he was lured to the mainland, arrested, and crucified.

But history on Samos is merely a picturesque backdrop to the beaches. Your average tourist here subscribes to a fanatical tanning cult that cannot be deterred by sheer cliffs, unmarked roads, hot rocks rather than sand (thus the omnipresent rush mat). Most of these sun worshippers are Scandinavians; our local souvenir stand had guide books in English, German, Swedish, Danish, Finnish, and Norwegian.

God, they were intimidating, those Swedes. There's something about them almost Attic—their love of the outdoors, their physical grace amid stillness. Before them Buffy and I shrank into our imperfect body types. The forty-five-year-old mother, topless, looked just like her stunning, topless daughter, save for a few crow's feet (too many summers in the Greek sun), and not too different, from the back at least, from her son. I spent most of one afternoon on the Pythagorian beach staring over the top of my paperback at three beautiful-to-heart-stopping teenage Swedettes who scarcely spoke, or read, or swam, or flirted with boys, but only combed their long blond hair and daubed an astonishing variety of creams and oils on their golden skin. They had the sensual self-love of cats, and even Buffy, a penetrating and impartial student of both sexes, gazed in wonder.

You can, if the old-fashioned urge strikes you, swim in the waters of Samos. You can also wind-surf or do that ridiculous thing with a power boat, water skis, and a parachute. You can even leave the beaches altogether, though you'll scarcely see a Swede if you do.

Samos is an unusually large and green island, and you can rent a car—we procured a little white Suzuki sedan, a plastic thing that handled like a bicycle—and drive up into the mountains, through olive groves and terraced vineyards and sleeping villages and empty, echoing monasteries. Every once in a while we would pass a family of foreign lunatics—Mom and Dad, Gramps, the Beaver—out for a brisk twenty-mile climb in the midday blaze. He who falters gets left, I suppose, for carrion.

Samos has a lot of restaurants, and unfortunately they all serve Greek food. The Greek cuisine, like the Greek sunlight, deserves its reputation. But Buffy, who had been to Greece twice before, assured me that we would pass up the oil-sodden fried meats for which the country is justly infamous in favor of simple, succulent grilled fish. Those two words became my talisman, my mantra. "Grilled fish, grilled fish," I murmured, as Buffy guided me, on our first night, to a famous restaurant in Athens that served, oddly, nothing grilled; and I proceeded to become hot, tired, and queasy with oil. After a few days I accused Buffy of hallucinating a national delicacy. I lived on shish kebab, she on Greek salads. Then, one evening in the little fishing village of Kokkari, still on Samos, we stumbled on a beautiful hidden harbor where boats rocked gently on their moorings. We sat down at an outdoor café, read a menu, and there—*mirabile dictu*—was grilled swordfish, for about two dollars. Buffy was vindicated, and I was one happy guy.

Mykonos was a bit of a shock after our idyll in the Swedish backwater of Samos. The first beach we went to was 100 percent nude, as well as about 33 percent gay, though the gays practiced scrupulous apartheid. Mykonos, as we had heard, marches to the beat of a very different electric organ. Not only the gay community, but the punk community summers there. The large crop of Paris Mohawks—thick mops swaying over a desert of skull—adds a certain raffishness to the place. Meanwhile, the older crowd dresses for dinner. I saw one woman mincing along in a sheath of glittering satin that made her look like the first

(Continued on page 238)

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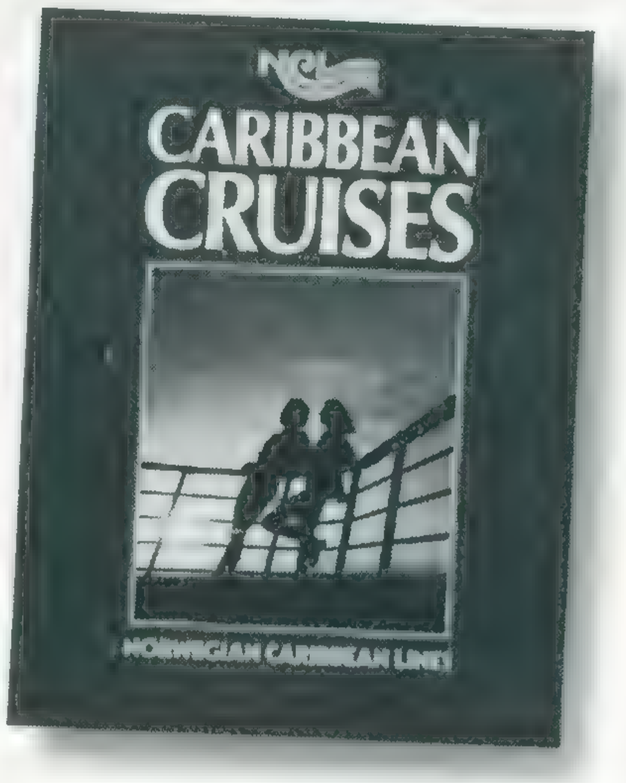

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(Continued from page 237)

avatar of Nancy Wilson. Mykonos is like a costume party where everyone's competing for the grand prize; even if you don't dress up, you can keep score.

On our first morning on Mykonos, we descended into what appeared to be a road rally—a buzz of motorbikes, dune buggies, vans, and buses, all of them dodging a donkey laden with flowers. We seemed to be heading the wrong way in a mass evacuation, but it was, we realized, simply the daily beach caravan of Mykonos, and it makes the little harbor town as quiet as a church by 11:00 A.M.

Despite the depredations of commercialism, Mykonos remains, at least physically, a traditional town of the Cycladic islands, its narrow whitewashed streets forming an incomprehensible, though vaguely hemispheric, jumble. Busy lanes turn into *culs-de-sac*, tunnels, odd little byways. Whitewashed houses, made of roughly finished cubes, lean right out into the road, and flowerpots march up their steep stairways. But Mykonos has somewhat better shopping than your average Greek island. On Samos, for example, Buffy had been reduced to desultory browsing in a souvenir store whose proprietress tried to

Our first Mykonos beach was all nude, one-third gay, with a large crop of Paris Mohawks

communicate in pidgin German. Mykonos, on the other hand, has been catering to wealthy tourists since the 'fifties, accepts all major credit cards, and has a special price just for you. That morning we wandered happily—one of us happier than the other—among stores selling jewelry, pottery, sculpture, local knitwear. Several relatives had given us small checks at the wedding, and Buffy felt we had a moral obligation to transform them into goods.

Our arrival on the island of Santorini, also known as Thira, was a peak experience. We had failed to get a room in the posh Atlantis Villas, a cliff dwelling with pool in the tiny village of Oia, so we were dropped off next door at the D-class hotel, the Fregata. The hotel was humble but spotless, and its balconies afforded the same stunning view as the one at the Atlantis Villas. The owner, Marinos, a tall gentleman with a spade beard, a permanently cocked eyebrow, and an air of immense sophistication, ordered us to deposit our bags in our room and return for breakfast. We sat before a huge window looking out over a brilliant circle of bay from a height of about one thousand feet. *(Continued on page 244)*

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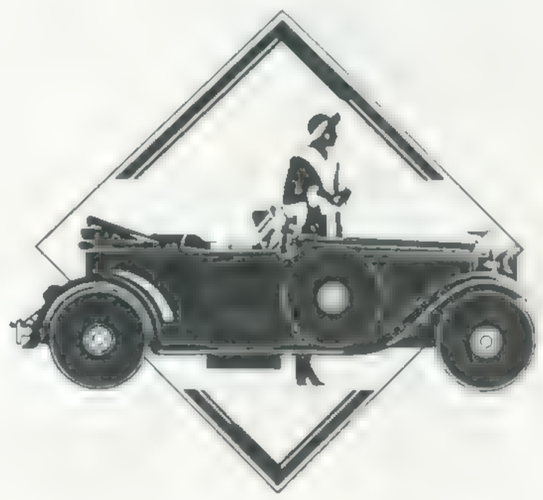

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TWO ON THE ISLES

(Continued from page 238)

This astonishing view, which constitutes Santorini's greatest attraction, was made possible by a volcano that blew sky-high about three thousand years ago, annihilating everyone on the island and quite possibly destroying the civilization of Crete eighty miles away. As we sat at the rim of this stupendous igneous bomb, listening to the strains of Vivaldi sliding from Marinos' sound system, our waitress brought me an omelet and Buffy a yogurt with honey and blackberries. After a few moments of perfect silence, Buffy turned to me and said solemnly, "The first bite will change your life." I tasted it—and time stood still. The yogurt tasted like *crème fraîche*, but the blackberries—I taste them even now. They were fat, they were juicy, and they filled me with a sense of infinite well-being.

Santorini has several remarkable features, though none as remarkable as the volcano or the blackberries. Owing to the volcanic eruption, Santorini's beaches are made of a fine black stone that heats up like coals in the sun. As we stepped onto Perissa beach, Buffy said to me, "I think you should put your shoes on." I had just begun to say, "Don't be ridiculous," when I felt my foot blistering. Once we had hopped, shrieking, to the water's edge, I tied Buffy's hat to her bathing suit, for fear that it would be blown beyond the perimeter of our rush mats and I would have to hop across the burning coals to retrieve it. Knowledgeable bathers negotiated Perissa's sands in street shoes laced tight.

> "As it turned out, the islands were even longer on balm than they were on romance"

Santorini also has important Minoan ruins, several fine churches and monasteries, and a preserved Ptolemaic village surrounded by honky-tonk stands offering perhaps the world's largest collection of painted lava sculpture. But the island's great attraction is the town of Oia, at the far northern edge, where, at every moment, one gains a new view of the huge cliffs with their inner-earth reds and greens, and the vertiginous drop to the bay. There is something awesome and transcendent in these smooth cliffs rising from a sparkling sea. At nightfall, bus tours bring dozens of people into town, there to line the western ramparts, with or without cameras, and wait for the famous sunset. At first there is nothing—just a deepening dark. And then, in a gorgeous afterthought, a band of heavy purple stretches beyond the edge of the tranquil sea, settling behind the silhouette of distant islands. It reminds the viewer that what is most memorable about the Greek islands is the simple, the natural, the unchanging. ▽

GETTING TO THE GREEK ISLANDS

Several transatlantic airlines fly direct from New York to Athens; Olympic Airways operates the only daily nonstop flights. Round-trip economy fares average $900 during the summer, less during the cooler months.

Island-hopping is amazingly easy: backtracking to Athens isn't always necessary. For example, Athens-Mykonos and Mykonos-Santorini are both thirty-minute flights on Olympic's eighteen-passenger prop planes. Jet service runs from Athens to the more distant islands of Rhodes and Crete, about fifty minutes. For reservations, call Olympic Airways in New York at 212/735-0263; elsewhere, 800/223-1226.

The quickest way to get from Athens to the nearby islands of Poros, Hydra, and Spetses, which do not have airports, is the Flying Dolphins, a fleet of canary-yellow hydrofoils that leaves from the port of Piraeus. For information *in Athens*, call 452-7101.

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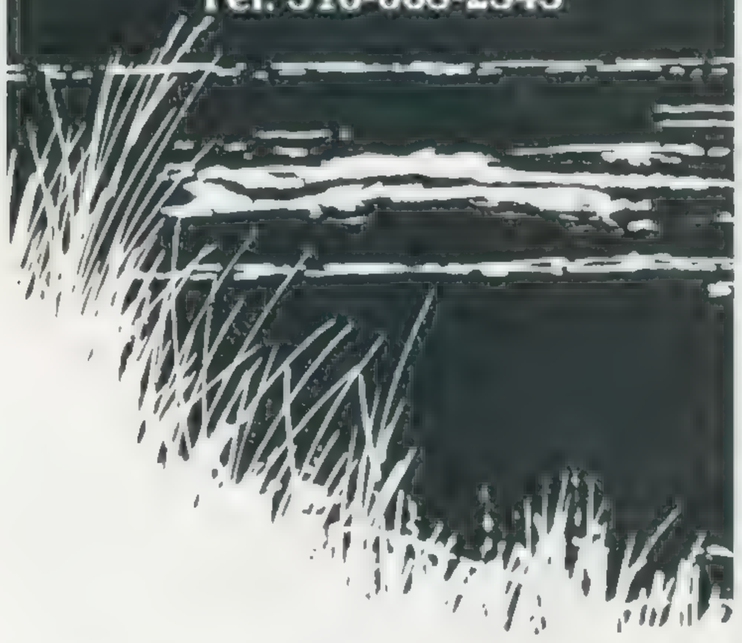

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TRAVEL

THE NEW ARGENTINA

Soulful eating, a passion for seeing and being seen—a magnificent country with a love of allusion

BY LUISA VALENZUELA

Crossroads of Buenos Aires: El Obelisco adorns one of the world's widest boulevards

Travelers are usually amazed and often thrilled to find that Buenos Aires is a very European city. While we Argentines are proud of our capital, I sometimes wonder why anyone should travel all the way to the heart of South America just to visit a younger sister of Madrid or Barcelona with some touches of Paris (not enough for Argentine tastes, of course). Perhaps it's that the birthplace of the tango shares with that music a love for allusion, for very subtle counterpoints. Just as the tango harbors mysteries of the heart, Buenos Aires has its secrets—its hidden Italianate villas, its unexpected restaurants, shops, and galleries.

Buenos Aires is a cheerful place these days, now that the Argentines have shaken off the weight of military dictatorship. Outdoor theater, concerts in parks and plazas, street fairs—these are some of the bonuses that democracy has brought back to this very creative city . . . and a sense of joy despite our serious economic crisis.

But there has always been something friendly about this city—the way it is constantly opening up onto squares and parks and tree-lined streets. And those trees! Spring arrives here with the sensual aroma of the blossoms of the Paradise Trees; and we know it's November when we walk on the lavender-blue carpets of the fallen flowers of the jacarandás. Then comes the gold of the huge Tipuana tipus, and in May, the bright pinks of the "Drunkard Trees," so called because their thick thorny trunks are shaped like Chianti bottles.

This calendar of colors contrasts with an architecture that is often a bit too somber and somewhat grey, albeit elegant and harmonious. The Teatro Colón is a classic example of Buenos Aires at its most civilized—an opera house with a serious Beaux-Arts facade, extraordinary acoustics, an opulent interior. But its European veneer is constantly shattered by the excesses and marvels of the new continent. Just look at those skies, their intensity! It's as if the pampas were soaring right there alongside the wide avenues. And that river, the Río de la Plata, so out of proportion! One cannot even see the other bank, the Uruguayan side. By day a beige sea the color of an alpaca poncho, the river turns deep purple or silver in the evenings. And on weekends, when the wealthy take to the water, it is speckled with white sails. Much of the time, though, the city *(Continued on page 250)*

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ARGENTINA

(Continued from page 248)

seems completely unaware of its river, despite the fact that the people of Buenos Aires are known as *porteños*, named for their port, once an impressive part of the "granary of the world."

Buenos Aires is a city of two conflicting passions: food and fashion. By food, I mean really eating, soulful eating. You cannot know what meat means if you haven't tasted a steak at a Buenos Aires grill. At the same time, I know I am back in my city when I see everybody in a restaurant turn around to look at newcomers—not so much to see who they are as what they have on. (I also know I'm home when men whisper niceties, the famous *piropos*, to me on the streets, but that's another story.)

My mouth waters with the memory of restaurants in Argentina. *Anywhere* in Argentina. Not necessarily the fancy places—which abound—but the grills with their sizzling barbecues, or the *bodegones* that make you think

"You cannot know what meat means if you haven't tasted a steak at a Buenos Aires grill"

you're in Spain or Italy. Perhaps we should all go to an Italian trattoria in La Boca, that picturesque neighborhood where simple houses are painted practically every color imaginable. A few years ago, the famous artist Quinquela Martin brought status to the poor sailors' custom of using leftover boat paint to decorate their houses. Today in La Boca, patches of red and green and orange enlighten an otherwise subdued city.

Porteños don't often visit the old *barrios*, however, even though San Telmo, the most traditional part of town, is now very fashionable. Instead, they like to see and be seen, and will walk down posh Santa Fe and Florida streets, or they will go to the beautiful squares, cafés, and boutiques around the Recoleta cemetery. These days, too, they may also converge on the newly created Cultural Center of the City of Buenos Aires, housed in a gorgeous old building adjacent to the colonial church of Our Lady of Pilar.

But let's broaden our horizons. Let's leave the city behind, if we can pull ourselves away from its ever-tempting, round-the-clock café life. Out past the rich suburbs and well-kept gardens, we eventually reach a dead end where urban pretensions stop and South America—the continent—explodes. We come first to the delta called El Tigre, at the mouth of the Uruguay and Paraná rivers. Here, we find a paradise for boat lovers that offers secluded *(Continued on page 252)*

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ARGENTINA

(Continued from page 250)

channels, a thousand islands, magical forests.

This is just the beginning. I am with foreign friends, and I want to give them my whole country. They'll have a hard time deciding where to go, for Argentina, the southernmost country in the world, spans all climates and contains all possible landscapes. We could go up the clear Uruguay River to the beautiful palm forest of Colón. Or, better still, we could sail the Paraná, pass a few cities, and reach Iguazu Falls, compared to which Niagara seems tame and oh-so-monotonous!

If it is wintertime in Argentina, I might become very conventional and decide that we should go skiing. We could go to Chapelco, or to the very modern Las Leñas, where international ski championships are frequently held. But perhaps we should stick to well-known and beautiful Bariloche, nicknamed—with real lack of imagination and with no respect for the power of its wilderness and lakes and mountain peaks—"the Argentine Switzerland."

The vastness. The richness. One day I will organize my own map, my tour of secluded, secret Argentina; and I will take my friends to such little-known places as the monstrous glaciers in West Patagonia or to the even less-known rock-salt mines in the north of Neuquén. They are like immense jeweled palaces, these mines, like scenes in a dream; you look through transparent crystal walls into drippings of cobalt and iron. One of these days.

For the time being, let us go to the northwestern provinces, where Argentina fuses with Bolivia in a world of high plateaus and magic. Not that much oxygen here—but what fantastic breathing space!

We cross the pink valley of Cafayate and come to the colonial city of Salta. Here, the Train to the Clouds takes us through the *quebradas* (literally, "wounds") of the mountains, about as close to God as one can come in this world.

We choose a different path, one that leads to the province of Jujuy, through yet another colorful dreamscape—the Quebrada de Humahuaca—and finally to a town whose name sounds like music: Purmamarca. A miniature colonial city, a toy town facing outrageous layered mountains that range in color from the deepest red to the most startling greens. We try to take one more photo, but an old man gets in the way. "You may take my picture," he offers. "But first, let me put on my uniform."

"Oh, no. We don't want any more uniforms!" But Don Aparicio reappears with an old hat and his red poncho. It is his balladeer outfit, he explains, as he starts singing to the accompaniment of a small drum.

From then on, the ballads of Purmamarca and the mystical sounds of bamboo flutes will follow us on our way north up to the motley Indian markets of Tilcara and Humahuaca. The music of the mountains is a music of wind, the other side of silence, so distant and different from the grass-rustling stillness of my pampas that surround Buenos Aires. ▽

THE BEST OF BUENOS AIRES

Where to stay: The oldest and most famous hotel is the **Plaza** (Calle Florida 1005; tel: 311-5011), its lobby an echo of Argentina's heyday, its excellent grill the place to power-lunch or people-watch. Another favorite—for its European atmosphere and little suites—is the **Alvear Palace** (Avenida Alvear 1891; tel: 804-6110), a hotel and condominium. Longer on American-style amenities: the modern **Sheraton** (Avenida San Martin 1125; tel: 311-6331).

Restaurants: At lunchtime, **Clark's downtown grill** (Calle Sarmiento 645; tel: 451-960) buzzes with local wheeling and international dealing. A must for tea: **Le Petit Café** (Avenida Santa Fe 1818; no phone) and its magnificent pastries and *locatelli* (croissant-like sandwiches filled with meat and sauce). For dinner, find a dark-wood booth at **Clark's in the Recoleta** shopping district (Calle Junín 1777; tel: 801-9502); the atmosphere is warm and clubby, and you'll get a glimpse of Argentine society. Next door is the trattoria **Gato Dumas** (Calle Roberto Ortiz 1809; tel: 804-5858), where the dress is high-casual; you can view the workings of the kitchen through glass walls. If you are lucky enough to know a member of the prestigious **Jockey Club** (Avenida Alvear 1345; tel: 393-0022), solicit an invitation to its sumptuous dining room—the food is excellent, the service (by waiters in tails) impeccable. (If you don't know a member, a tip to your hotel concierge might get you in nonetheless.)

Shopping: Ricciardi, in the lobby of the Plaza hotel, is Argentina's most famous jeweler (former purveyor to Evita Peron), though it's also known for antique silver. Good shopping streets: for luxury merchandise, **Calle Florida,** where you will find **Herse,** the Hermès of South America, with Argentina's finest leather handbags and accessories; for shoes and gifts, try **Avenida Santa Fe**. On Sunday, go to **San Telmo,** the artists' quarter, which is being carefully restored; start out early for its **Plaza Dorrego flea market**—before the antique lace and miniature paintings are gone.

Nightlife: The hot spots of the moment are the **Mau Mau** (Calle Arroyo 866; tel: 416-853), sister of the club in Marbella; Ricardo Amaral's **Hippopotamus** (Avenida Junín 1787; tel: 418-310), similar to his steamy boîte in Rio; and **Le Club** (Avenida Quintana 111; tel: 224-862). The young and the restless tend to cover all three in one night. By the harbor, catch the **Teatro el Caminito,** a street theater that interweaves songs and dances from its Italian heritage with the classic Argentine tangos. —JILL SPALDING

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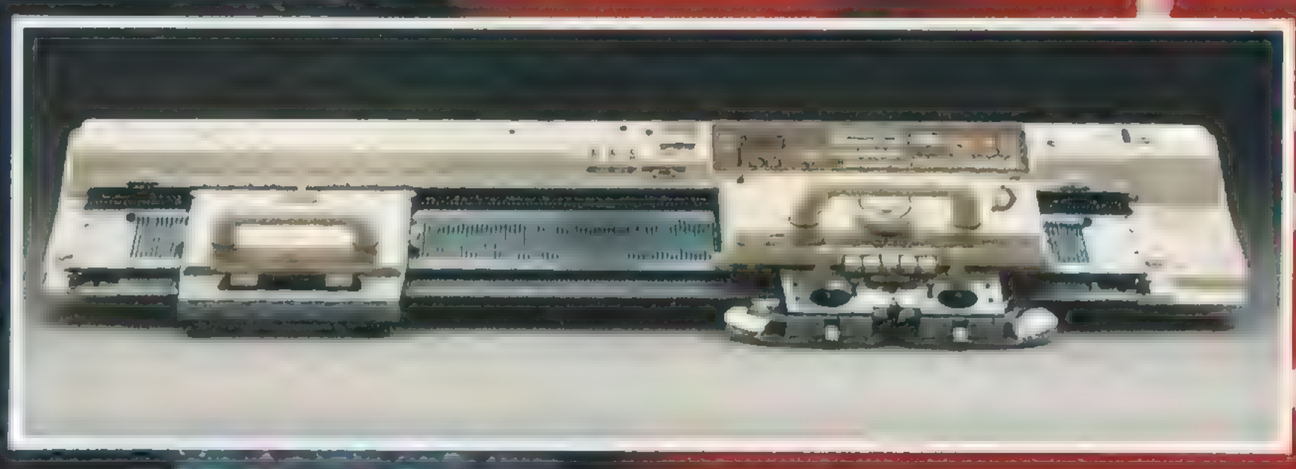

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VIEW

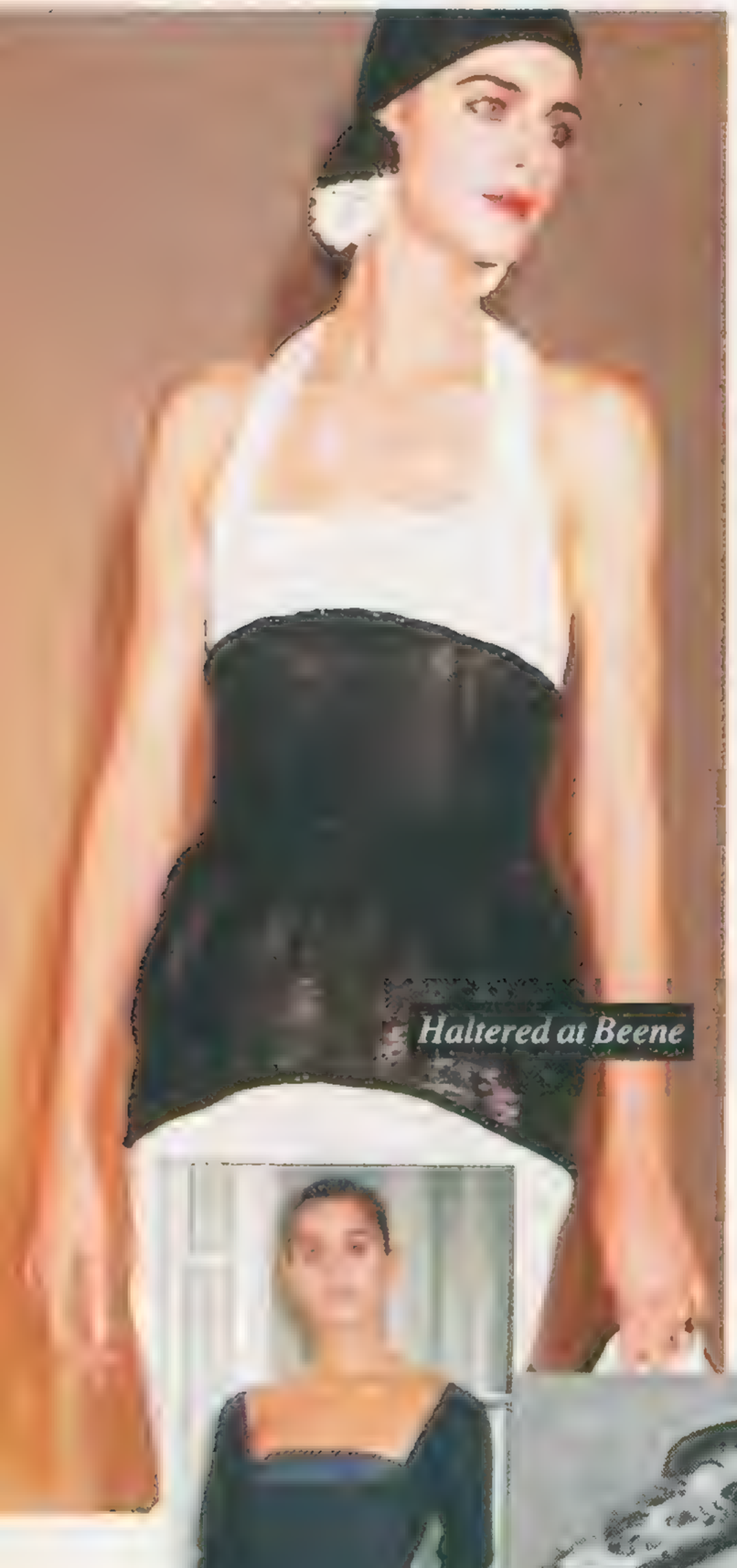
THE BOSOM BOOM

Crinolines are not the only way to get at femininity; this season, designers also take it from the top

Ruching at Sitbon

Straight and Narrow

If there's any part of female anatomy that says "feminine," it's a woman's breasts. And in a season when designers are talking about "feminine" fashion, there have never been more breast-focused clothes. "Cleavage is quite beautiful," says Geoffrey Beene (his swimsuit-inspired halter dress, *left*); "anything that makes a woman not look like a man is wonderful." Says Romeo Gigli, creator of the most delicately swathed and held breasts (*below left*) since Rubens painted Susanna Forment in the seventeenth century (*below*): "Breasts are synonymous with femininity." In fact, for any designer taking a giant step away from recent menswear androgyny, bosoms are, it seems, the only way to go.



Haltered at Beene

More flirt: Gigli

Gigli's dancer

Straplessness

Breasts, seemingly, go in and out of style. During Napoleonic times, coyly calculating women stained their nipples, then "hid" them under sheerest gauze. In the 'sixties, with skin-and-bones model Twiggy, breasts all but disappeared. Today, they return as a delightful "alternative" *(top and center)*—or, as feminists might argue, antidote—to the image of a suited working woman. "After war, famine, when new children are wanted, society focuses on breasts," says Ruth Rubinstein, assistant professor of sociology, Fashion Institute of Technology, of the "for family, woman, and children" message of Delacroix's "Liberty," *above*. "After World War II, we had Marilyn Monroe, Jayne Mansfield. Under conservative Reagan, we again focus on woman's traditional, sexy role." *("Bosoms" continued on page 262)*

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VIEW

THE BOSOM BOOM

continued

Alaïa's jumpsuit

Giudicelli shaping

Bareness at YSL

Necklines: New Sweethearts

Designer Thierry Mugler revolted against sexless dressing in the 'seventies with muscle-padded men and women wearing circular-stitched breast plates; the idea, metamorphosed, appears this season at Jean-Paul Gaultier in the form of green satin bull's-eye quilted bras. "Breasts have always provided an important design focus for me," says Mugler, who bares breasts in a considerably more subdued manner this season (for example, with a demure popped-button dip on the top of a very small, high-slit dress). "Breasts represent childhood and mother." Azzedine Alaïa's muse is a bit more remote: French actress Arletty, as she appeared in *Les Visiteurs du soir*, a 'forties film set in the Middle Ages; an enormous black-and-white portrait of Arletty dressed in tights and a little boy's peplum jacket with a scoop neckline dominates Alaïa's office. Dolly Parton, *above*, and a painting of Lucrezia Borgia, *right*, equally convey the fashion message. But despite its appeal to both sexes, this season's bosom boom may not last. "Who knows," says Geoffrey Beene. "Crinolines and breasts may be the last gasp of femininity before androgyny sets in again."

Behind the Scenes...

What's coming for fall? Spied **on Robert Lee Morris's design studio wall: Polaroid pictures of metal herringbone-link jewelry; also cuffs, earrings, necklaces, belts**—in an acrylic material that looks like tortoiseshell. Some links will be "encased" in brass. And it's all guaranteed to show up—as many of his designs do—with clothes this fall at Donna Karan. (To look for as well: Morris's new take on his signature alligator belt for Karan—in various widths, with "adorned" buckles.)... **At Donna Karan, the designer herself was spotted recently "test wearing" some different skirt-length options for fall:** first, one mid-calf, then another above-the-knee skirt in black merino wool. "The look of a leg is so important," she says, "but how you show it depends on the weather. In September I like high heels and leggy looks; as the winter progresses, I like skirts that are longer. I always use myself as a barometer, particularly at the beginning of a season." Karan's fashion meter at this moment is also set on high for "dressier clothes"—which, she says, she needs more of.... **Geoffrey Beene, this season, advises clients to opt for the opposite of big-time dressing for black-tie.** While everyone else turns up in the pouffy crinoline skirts that keep admirers at arm's length, Beene's suggesting "understatement": a black jersey jumpsuit, perhaps, with a "glamorous" chartreuse Chesterfield coat thrown over it. "A jumpsuit is the most modern, simple thing," Beene observes. "I don't see why it can't be worn to a ball. Besides, I can't recommend the other kind of clothes—I don't make them!"... **What's really interesting about evening is what's happening to the crinoline.** Where it's been accepted most: among younger women, who perhaps haven't worn one before. In Paris, for example, crinolines turn up on girls in night clubs, worn with leather motorcycle jackets, longer hair in bows. In Los Angeles, petticoats are storming out of antiques boutiques such as American Rag, worn with corsets (à la Madonna) or with Spencer jackets and waistcoats for more tailored looks. More sophisticated women are wearing black crinolines ankle- or calf-length, sequined, with sweaters.... New collectible: **Michael Kors is perfecting yet another version of the classic white cotton shirt he shows in every collection.** The news? This season's is drapier, silkier, perfect at night with velvet pants. Kors wishes more women would view a cotton shirt as seasonless, the way men do. "Wear it on hot September days with light wool trousers, a silk jacket, and you're 'dressed' but not roasting," Kors says. *("View" continued on page 267)*

GUY MARINEAU, STEVE SCHAPIRO/GAMMA-LIAISON

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VIEW

menstyle

Don't call me Fred

BY FREDERICK EBERSTADT

Back in the dim days when Sid Caesar and Uncle Miltie ruled the airwaves, I made my first faltering steps toward earning my living by working at NBC. One day in the course of my humble duties, in Studio 8H I ran into Pat Weaver. Mr. Weaver was an august personage—not only president of NBC but also the golden boy of electronic communication. As my mother had taught me, I said, "Good morning, Mr. Weaver." He nodded pleasantly, and we both went about our business.

The next afternoon, as I sat in my cubbyhole wondering whether I had the nerve to call my girlfriend on the company phone on company time, I was summoned into the office of my immediate boss Hugh, a bluff Irishman whose breath was redolent testimony to the good use to which he put his lunchtime.

"Well," he said, "I hear you saw the boss yesterday in 8H. What did you say to him?"

"Nothing," I said. I was not so naïve that I had not learned about corporate paranoia.

" 'Nothing?' I hear you called him 'Mr. Weaver.' "

"I guess I did."

"Mr. Weaver. Mr. Weaver? His name is Pat Weaver. Remember that. Here we call him Pat. Got that?"

"Yessir. I mean, yes Hugh. Pat."

He waved me out of his office as he turned around and picked up the telephone. That was my introduction to the rigid informality of show business.

Last week, when I called American Express to clear up a mistake on my bill, a cheerful young woman there told me her name was Terry. She automatically called me Fred and seemed to feel that her friendly manner relieved her of the need to iron out my problem. When I am called "dearie" by a hospital nurse who has ignored my ringing bell for twenty minutes, I find it sloppy and impertinent. Use of a first name suggests intimacy and friendship.

In the 'thirties, so the story goes, a friend took Tallulah Bankhead to task for her theatrical habit of calling one and all—from the delivery boy to the President of the United States—"Darling."

Her reply was, "But darling, what can I do? I can't remember their names."

First names are not the issue.

The point of informality is lost on me as I window-shop on Rodeo Drive and see men's suede jeans costing over $1000. Custom-made sneakers there set you back the air fare to Paris. Jeans are jeans and sneakers are sneakers, no matter what the price; they are for roughhousing with the kids, cleaning the cellar, and hiking up a hill. They do not pass muster at Buckingham Palace nor do they belong at the office. As tiresome as a woman who interrupts her conversation to gaze into the mirror is a man who worries that his wildly expensive sports clothes might acquire a grass stain.

Emily Post, I think, gained more practical understanding at her mother's knee than Sigmund Freud dug up in all his years. Freud's biography is largely taken up by his feuds with former friends; so far as we know, Mrs. Post never had feuds with anybody. This leads me to believe: an ounce of etiquette is worth a pound of analysis.

Old-fashioned good manners make communication between people easier, the exchange of ideas more spontaneous. Putting a painting in a frame is to formalize it; putting a rose in a vase is to formalize it. Most of us find paintings and roses more pleasing that way. Within a recognized structure, it is easier to show our understanding and our love for one another. We can better share the feelings and the ideas that are closest to us. Our emotions can be like the roses in the vase, our ideas like the painting in the frame. Far from being boring or intimidating, such behavior invariably draws us closer together.

Informality is, as often as not, simply a tiresome affectation. Not that I have anything against affectation, far from it. A guy who makes a habit of singing *Tea for Two* in the shower—in French—has nothing much to complain about.

Ma chérie, nous serions si heureux....

I forget the rest.

If I knew all the lyrics, I'd probably be a whole lot cleaner.

NEWS:

THE NEW LITTLE CLASSICS

In 1978, when Henri Vuitton first made pint-sized versions of his famous tote for kiddies playing "grown up," most were purloined by adult women as carriers for compacts, keys. Today, charming miniatures of "classics"—the most popular handbags from the most famous makers: among them, Chanel's quilted, *top;* Hunting World's pouch, *above;* Hermès's "Kelly" bag, *left* to go with suits, jeans.

("View" continued on page 270)

JEFFREY PEDERSEN

miguel cruz

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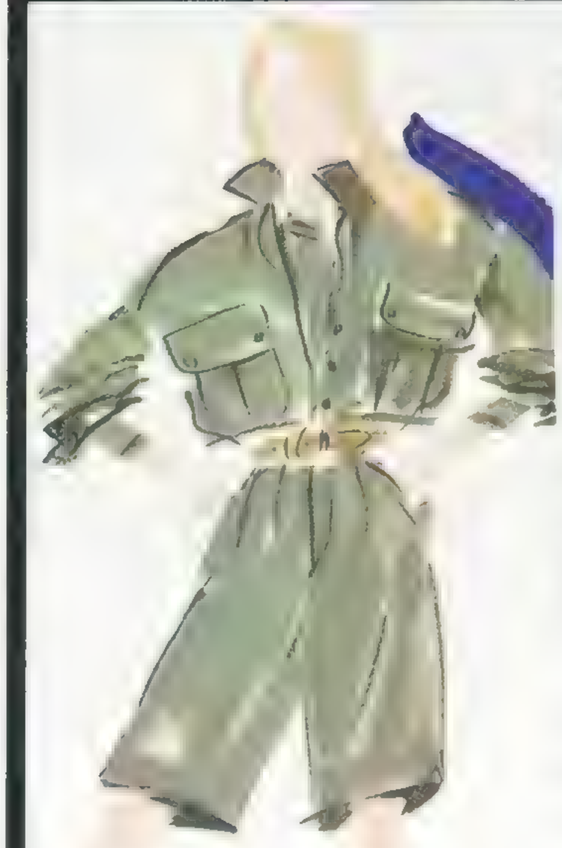
VIEW

Go-Silk

A Fashion Act To Follow...

Beach-to-bistro: left, bomber jacket, pants; right, padded jacket. Below left: silk safari suiting; below right, the collectible T-shirt. All, Go-Silk for L'Zinger.



Robert Redford loves the classic button-downs; Yoko Ono buys wardrobes full. As semi-underground fashion successes go, nothing matches Go-Silk. And it all started four years ago when NYC shop owner/designer Henry Lehr stumbled across flea-market silk parachutes.

The success secret? The comfort of sweatshirts, the luxury of silk. T-shirts move under suits, over jeans; jackets work for beach, restaurant. All travel. Says Lehr: "Pack ten pieces, send them to the hotel laundry, wear them the next day." *("View" continued on page 274)*

ELIZABETH NOVICK Illustrations by RODGER DUNCAN, BOB HIEMSTRA
Hair by Alex Hilliard for the Xavier Salon, makeup by Jim Brusack

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VIEW

Coat Views

Newest answer to April showers?

Raincoats that are shorter,

that go from day — into evening!

A raincoat is no longer "just a raincoat." This season, some of the newsiest cover-ups for sportswear and evening wear are raincoats with a difference: with snappy, above-the-knee lengths, a smaller closer-to-the-body scale. Some are even, refreshingly, nipped in at the waist and full-skirted. What's new now, too: the imaginative use of lightweight fabrics—from crisp, papery poplins found at Issey Miyake to the finest dress-weight silk taffetas at Azzedine Alaïa. For some women, in some climates, this may well be all the "coat"—short or long—that they need this season. *("View" continued on page 280)*

ARTHUR ELGORT, GUY MARINEAU. Hair by Christoan, makeup, Mary Greenwell

At top: Gaultier's mini-trench; above, Alaïa's topper; near left, Lagerfeld's khaki at night —over a flounce. Far left: Chanel's day-into-evening Ciré; above left, Alaïa's silk taffeta layers.

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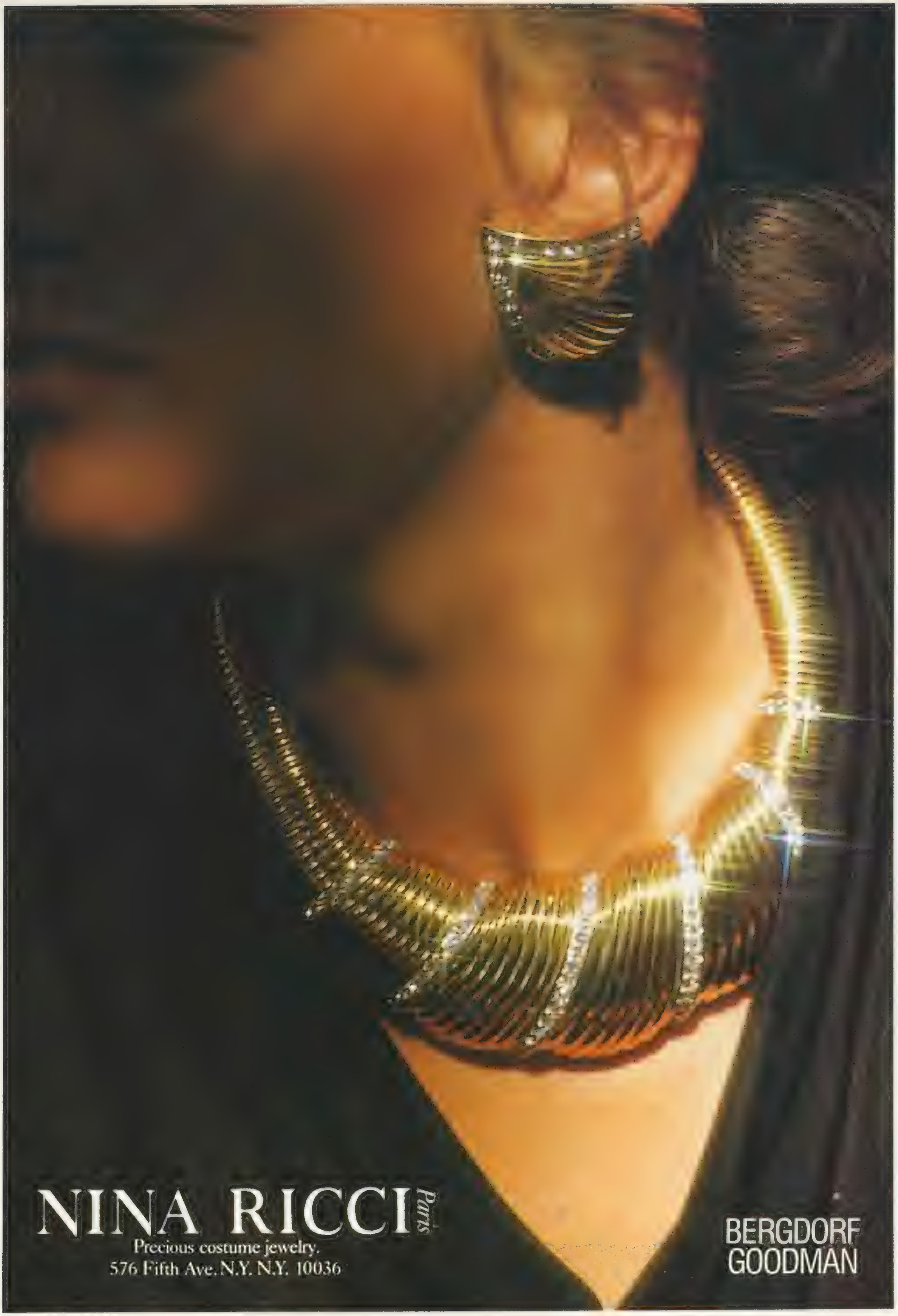
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Photo: Michel Comte

VICKY TIEL

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FOR WOMEN

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VIEW

Artful jewels

Londoner Tom Binns, above, sculpts jewelry with style. And designers are pinning him on

From a childhood fascination with the simplicity of a humble sugar spoon—and a natural irreverence for all things serious—come Tom Binns's designs, right: "spoon" earrings, pins—some with "faces"

Binns's Picasso-inspired pins, left; above, "helping hand" pin

At age twelve, Tom Binns carved wolves' heads out of orange crates and glued them on pins for his "gang" of friends in Belfast. Now, his witty collages of forks with tiny lightbulbs—or delicate oxidized squiggles—have shown up on runways with clothes by Comme des Garçons, Rifat Ozbek, Vivienne Westwood. This season, every piece is sleek, uncluttered. What's "hot": movable bits of graffiti—pins (on Binns, *top*)that take the T-shirt idea to a jewelry option. *("View" continued on page 284)*

JEFFREY PEDERSEN

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ANNE KLEIN

THE VOYAGER. FOR PARLUX

VIEW people in fashion are talking about what's coming...

What's coming? A prettier summer...news in swimsuits, sandals, "tribal" jewels, Dolce Vita dresses...designer shops and theatrics

People are talking about...what's new for summer—a short fashion season when changes, by traditional wisdom, tend to be less than monumental. What's noticeably different now (and it's enough of a difference) is simply a heightened sense of prettiness: high-heeled pumps covered in a printed fabric, a skirt that goes somewhat shorter, a small city-knit dress now in a Van Gogh bright. For night, Norma Kamali and Rifat Ozbek are just two designers turning out new "Dolce Vita" dresses: they're small, short, curvy in black and almost 'fifties-fitted. By day, Donna Karan, by contrast, takes her best bodysuit, jacket, and skirt looks to newly lightweight silk in almost irresistible desert pales. And that change—to a lighter fabric, a softer color, a barer shape—makes anything a bit prettier for hot weather.... This summer at the beach, where almost anything goes, the newest amusements are new fabrics for swimsuits. Some are made to change pattern in the water, others allow for all-over tans. New materials even imitate a 'seventies "mood ring." As emotions rise—and a body heats—the suit changes color.

Successful designer style? Consider this image of Donna Karan, wrapped in a terrycloth robe and not much else, on her way home after a recent Bergdorf Goodman showing of her spring collection. That night, one woman, it seems, was so taken with what Donna had on she bought the entire turnout. Straight off the designer's back: skirt, body suit, belt, jacket.

Look to fall—designers are... and they're turning up everything from fur trims to tartans. At Carolyne Roehm, Ralph Lauren, or Bill Blass, fur may trim evening velvets or a small sweater by day. Adrienne Vittadini's tartan twist is a Black Watch-plaid skirt that's softly tiered: She's already wearing it to lunches. Dark brown opaque stockings turn up as the easy fall solution to short skirts at Valentino, black at Ungaro in New York. His shoe: A high black patent.

IN A SUMMER WHEN SOME OF THE BEST "JEWELS" ARE GIANT CUFFS—OF POLISHED WOODS, IVORY, INLAYS OF AMBER—THERE ARE OTHER BRACELET FINDS, TOO. "TRIBAL"-LOOKING, IN BAKED-EARTH COLORS, AT LESS THAN EARTHQUAKE PRICES: STRAW BANGLES, CUFFS OF PRIMITIVE DESIGNS, INDIAN-SOUK "SILVERS"—FROM SCOOTER, NIGER BEND, RICK STARR, BEN-AMUN. L.B.I. STACKS GRAPHIC PATTERNS OF GIRAFFES. SUMMER-SLEEK, EACH: LESS THAN $10.

"A printed shoe, a smaller skirt, a Van Gogh bright: all delights, all noticeable differences"

What's new? More designers are reaching for ways to personalize clothes: to offer, by means of added service or slightly altered style, clothes that are unique—and newly appealing. At the new Giorgio Armani boutique in Paris, among the easygoing men's and women's pieces in this Place Vendôme shop, one salon offers up only made-to-order evening clothes (a twist from this most famous maker of pared-down daytime dressing). Tan Giudicelli's new Left Bank shop comes with the look of a modern made-to-order apartment; there, Giudicelli, at client-request, will develop colors or design details that make pieces individual. Gianni Versace, by contrast, has a different plot afoot: This spring, he offers up his first collection of "couture." On Versace day-to-evening dressing, all decidedly upscale: hand-finishing for added luxury....

To follow clothes today, what's needed isn't a fashion map—but a fashion atlas. The first Go-Silk shop (for slouchy silk T-shirts, trousers, padded jackets) has opened in Westport, Connecticut; Paul Smith—European maker of the most prepped menswear ever—is newly at home in NYC downtown, on Fifth Avenue. American Willi Smith, too, opens a boutique this spring—in Paris....Summer means sandals...and this summer's short skirts are the perfect setup for showing bare legs: "dressed" in flat thongs, new summer scuffs, barely-there sandals. Many of the best come in textured leather—by Maud Frizon or Donna Karan, in lizard or snake; some (in the hands of an Andrea Pfister—or Esprit de Corp) are newly pearlized, washed with gold or silver. Beautiful news: face-powder pinks, makeup beiges, and summer pales for the slimmest leather thongs from Donna Karan or Perry Ellis. Tan legs can hardly look better. —KATHLEEN MADDEN

If ABC has its way, Joan Collins won't be TV's only take on very visible style; "ABC Sports" soon will be the new, hot coast-to-coast designer label. Come fall, the network plans to debut its own collection of unisex "active" and athletic clothes—for tennis sports, joggers, exercisers of all sorts. Each piece comes tagged with the ABC logo....Among designers, today, the urge to take fashion to a fantasy level seems an almost universal whim. Some, like Paris's Christian Lacroix, work out their imaginative riffs on the runway. Others—in ever larger numbers—are creating special projects expressly for the stage. The newest? Gianni Versace turnouts (part Strauss, part space-age) for Robert Wilson's *Salome*. Ferragamo has just outfitted *Footprints Dressed in Red* for the Dance Theater of Harlem.

GianniVersace
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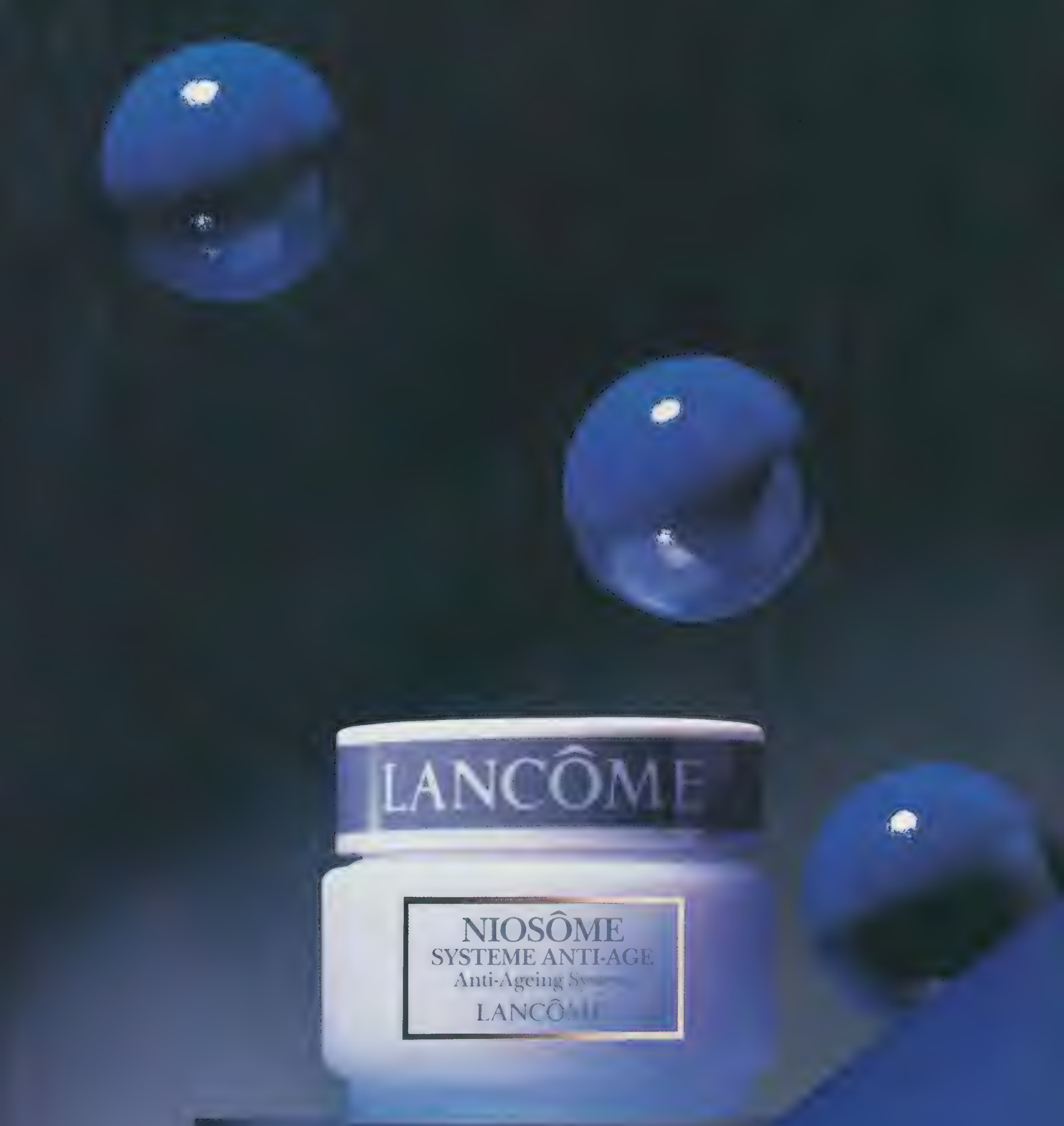


Photo: OLOF WAHLUND

Calvin Klein Eyewear

Summer at a glance—what's best, what's different

The name of the game—any season: to find the best of what's around. To do that for summer, it pays to start looking early . . . and to learn to look at things a little differently.

Very much in evidence: the season's split personality. What you'll find this month—not only hot-weather "news" (an April tradition by now), but the evolution of a lightweight, more seasonless way of dressing. The best of both, on the pages ahead.

What's different about all fashion this summer? . . . Bareness, for one thing. You always expect it, but this summer, bareness takes on a whole other life—you see it everywhere, day and night, from every designer, at every price level. How you see it best: in the new bareness of tops—under jackets or on their own . . . and in the equally revealing tops of summer dresses.

The other key thing to know about clothes this summer has to do with fabric. What's different—the way fabric changes set up fashion changes. And the entire cast of fabric characters—this isn't a season of gauzy, linen-y things. The summer star: matte jersey, usually in black. Sleek, seasonless, day-to-night versatile. The other names to watch: silk—silk tussah, silk crepe de Chine. Rayon and its various blends. And a new group of stretch fabrics for a different kind of body shaping, a different movement to clothes.

The key question—always—in summer: what happens when you get to "real" clothes . . . to the everyday essentials? It's a good question. Missed most at this time of year: a variety of appropriate hot-weather city dressing. An omission that leaves most of us searching.

The best answers can be found as part of a thought-out fashion system. System is a word you've read before, and one that continues to have great validity as it describes a modern, versatile way of dressing—dressing that works on all but the very hottest hot days. It's based on a wardrobe of few pieces—each piece carefully chosen, capable of moving with ease from day to day, day to night, city to city. Each, minimal in character, unexcessive, but with a level of attractiveness and sophistication that go beyond the realm of basic or classic.

The core—not surprisingly—a good-looking, strong-in-character jacket around which other elements come into play. This summer, a longer jacket or a jacket that's shorter and lightly shaped . . . to wear with a leggier skirt . . . with a bare top (not only "news," but fast day-to-dinner dressing) . . . with scaled-down trousers.

What's happened recently: the identification of these pieces, these systems with certain designers—Donna Karan, Michael Kors, Ralph Lauren, Zoran. Designers who work in a "minimalist" framework and who project a unique sense of style, a consistent attitude of dressing, no matter what the season.

Attitude is another word to keep in mind . . . as it starts to take on new fashion significance. The real secret to smart dressing today is finding a designer whose style and attitude is compatible with your own. Whether that's a "system" or not, it's a way to make sense out of the enormous quantity that's everywhere, a way to sort out the options. You instantly recognize and respond to those things that work best for you, and you go for them—eliminating a lot of costly (in time and money) mistakes, a lot of unnecessary floundering.

Attitude takes on other meanings when applied to the world of fitness/health—and it's the subject of a special report in this issue. What's different now: the adoption of a sane, more moderate attitude concerning exercise and diet; the realization that going to "extremes" can be a dangerous and, ultimately, unproductive course to follow. A healthy attitude reflects a genuine self-concern and not a self-defeating obsession (a good word to eliminate). And that healthy attitude takes into account a less-is-better approach to exercise; a basic, sound-advice diet; and, in the end, a more realistic, less idealized way of thinking about ourselves and our looks.

Differences on the season's "lighter" side . . . . This is the moment when hot-weather leisure (i.e., beach, resort, at-home) dressing reaches its peak in the stores—and this is the moment to grab it. These clothes have a short shelf life; by June (when you really want to wear them), they're usually gone.

The change here: to a high-spirited, ethnic-in-feeling way of dressing. A change that starts with color—striking new earthy, warm, vegetable-dye colors (the real thing or close facsimiles), often mixed in bold, "primitive" patterns.

The key piece: a wonderful new skirt—long, flounced, and easy . . . or a short zipped tube skirt. Skirts that take on a racier beat worn with a bare top . . . and with new jewelry that's strong and very "sauvage." An inviting way to look: a skirt and one of the bare bustiers worn with beads mixed with more beads—necklace on necklace; bracelets by the armful; dramatic earrings—all in horn, wood, amber, stone, burnished metal. The impact: in the mix of natural texture on texture, color on color.

It's a way of dressing that signals the pleasures of the season at hand. A season that brings tangible feelings of change along with its more obvious differences. The way a long, breezy skirt feels as it holds on the hip, flounces on the leg . . . or the feel of a small, bare halter top that wraps to reveal a crack of skin at the waist . . . the open-air feeling of a bare, bustier-top dress . . . the feeling of very bare, very flat thong sandals and the way they get you moving . . . the exuberant feeling of piling on masses and masses of sauvage beads and bangles . . . and the feeling of good health and vitality heightened by the mood of summer itself. All very real differences . . . real delights . . . delights that happen once a year and start with this issue.

luxe, leggy...
a new allure

On these sixteen pages, the stage is set for a special look at the couture.
To start... the irresistible flowering of prints... the alluring bareness... the height of a new evening dressing —here, at Saint Laurent.
From an extraordinary collection, his ravishing off-the-shoulder dress of printed grey silk faille —long in back, short in front, brilliantly colored. (Abraham fabric.) Hair, throughout, Mitch Barry; all makeup, Mary Greenwell.
Details, see last pages.

François Halard

paris: a season of contrasts

Very much in evidence throughout the couture: two different fashion directions. On one hand—fantasy, fashion-as-entertainment. The master of this "school"—Christian Lacroix at Jean Patou—who continued to charm the world with his perfectly executed. highly seductive romantic visions. On the other hand. the reality of fashion. And the undisputed master on this side—Yves Saint Laurent—who proved once again. with a strong. well-thought-out. and genuinely beguiling collection. his genius for modern fashion . . . for modern style.

Even in a season of conflicting messages. certain themes stand out. What sets up the season—everywhere—the look of legs: legs in short. short skirts . . . short dresses . . . day and night. Along with a prevailing bareness—from classic evening straplessness to unexpected bathing-suit-top dresses for day. For day—the continuing momentum of the jacket—the longer. wide-shouldered jacket of Saint Laurent's outstanding new-proportion suits . . . the cardigan jacket over a bare chemise at Chanel . . . Another strong signal: that short chemise shape. And at night. when the couture really comes into its own. the short dress comes into its own. Beautiful. gentle versions at Saint Laurent . . . and. all over. bare-back chemises . . . strapless short "sheath" dresses. Still around: short dresses that are pouffed. crinolined. bustled. . . . A new nighttime proportion to watch: the long-torso dress—very small on top, soft on bottom . . . . Add to all of the above—the romantic flowering of prints that washed over Paris . . . the luxurious explosion of lace . . . the remarkably inventive hats . . . the resurgence of high heels—and a certain mood of dressing is established. A mood sustained on these pages by the special setting. created just for Vogue.

Symbols of the season . . . . On one side, *left*, the perfect —modern— definition of dressing: Saint Laurent's standout new-proportion suit. Here, the perfect dinner dressing in a striking mix of color: the longer jacket in red satin over a candy-pink satin short skirt; rose-colored silk T-shirt underneath (shades that reappeared, much to everyone's delight). Abraham silk satin . . . . *Beauty Note:* More striking YSL color: Burnished Bronze lips (#58); Coppered Orange cheeks (#22) . . . . And, *inset, above right*, the all-out romance of evening . . . dressing on the side of charming fantasy: Christian Lacroix's one-shoulder *toile de jouy* print, with its very small top, huge "crushed" pouf of skirt. Details, last pages.

ON THESE SIXTEEN PAGES:
PHOTOGRAPHS BY FRANÇOIS HALARD;
DECOR BY MARIE-PAULE PELLÉ,
PAINTED BY PAULIN PARÎS

paris: nonstop legs, nonstop

The strength of day dressing at Saint Laurent: this length jacket, this legginess, this entirely new proportion—suddenly, nothing looks newer than a suit! The elements: his longer, wide-shouldered, one-button jacket; the shortest short skirt anywhere; a simple, bare (sometimes nonexistent) top underneath. A look—a suit—repeated throughout the collection with great conviction, great style.... *Far left,* the jacket and matching skirt in pale-grey whipcord, with a silk linen T-shirt. And, *this page,* displaying his exuberant sense of coloring for day: the jacket in bright-pink grain de poudre; black wool ottoman skirt; black silk cloqué scoop-neck top. Details, last pages.

style

François Halard

paris: amazing lace

François Halard

paris: le derrière cri!

The whimsical side of the couture . . . with eye-catching interest behind—poufs and bustles and bows and . . . ! At Chanel, *far left*, Lagerfeld's white silk satin fitted-and-peplumed jacket—bowed in back, then pouffed up and out by layers of stiff black tulle . . . with a high-waisted, leggy skirt of black silk crepe broadcloth. (Fabrics: jacket, Bucol; skirt, Petillault.) . . . . Flirtatious! *Near left*, at Patou, Christian Lacroix's navy dotted silk crepe dress—small and draped and perfectly charming . . . with the surprise of a red dotted silk miniskirt-and-bustle in back (Taroni crepe). In both cases, the nonstop legginess maintained by wonderful high-heeled pumps; the charm, by the funny little hats. Details, last pages.

François Halard

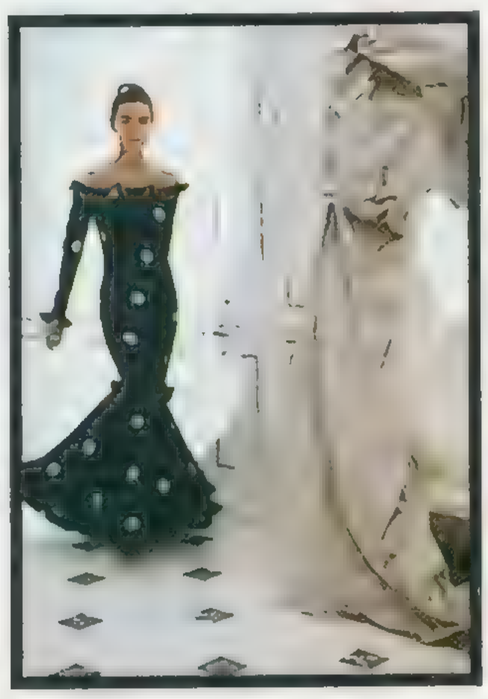
PATOU'S BIG STRAW-BASKET HAT,
STRIPED TAFFETA BOW

PATOU: EMERALD-GREEN
WITCH'S HAT—STRAW/TAFFETA

PATOU: GRAPHIC-PRINT TOP,
LONG APPLIQUÉD SKIRT

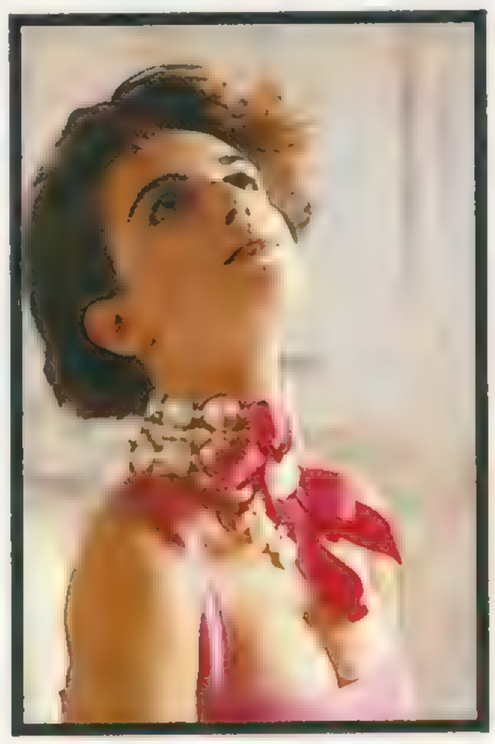
CHANEL: A CLOUD OF
BLACK TULLE, CHANTILLY LACE
(KIRSTEN WOODWARD
FOR CHANEL)

UNGARO: ROMANCING
THE ROSE—PALE PINK PRINT ON HIS SILK
"PEIGNOIR," SOFT PANTS



VALENTINO:
THE SMALLEST, LONGEST TORSO;
THE BIGGEST DOTS

YSL: A FROTH
OF FLOWERED CHIFFON



DIOR: EVENING DELIGHT
—MASSES OF PEARLS,
BOW-TIED IN SATIN

CHANEL: DRAMATIC HEADDRESS—
BLACK RAFFIA/BLACK RIBBON
(KIRSTEN WOODWARD FOR CHANEL)

The exceptional hats of Paris ...more flower prints...and the smallness of a new long-torso body shaping—elements that heighten the couture atmosphere, the delight. Details, last pages.

paris: wit and whimsy

François Halard

paris: legs . . . glorious legs!

In collection after collection —the short dress . . . as a look for day . . . as the new star at night . . . . A very appealing idea, *left,* the short dress and jacket in wool jersey from Chanel— Lagerfeld's black and white cardigan over a short, narrow chemise with a bare bathing-suit back. (Racine jersey) . . . . Perfect examples of the new legginess at night. Two from Chanel, *above:* left, the charm of black lace —strapless, trapeze-shaped, and striped in black satin . . . right, a different kind of bareness— a narrow black linen "sheath," with two black satin shoulder straps. Hair, Nori for Bruno Dessange . . . . A strapless two-piece black satin dress at Emanuel Ungaro, *above, far right,* under one of his remarkable evening coats in a cloud of pink satin . . . . From Pierre Cardin, *right:* the shortest, sleekest strapless dress—in elasticized cloqué —with a one-shoulder organza drape. Details, last pages.

paris: the ultimate temptation

Joie de Patou! —the ultimate evening confection— as festive, as delightful as fashion gets. Lacroix's top of heavy white lace—cropped, scallop-edged. And his wonderful skirt of many colors—silk moiré taffeta, appliquéd, embroidered, flowered, jeweled... and shaped by layers of color-piped black tulle petticoats! A head-to-toe exuberance... taking in the flower-decked straw hat... the armful of jeweled cuffs ...the hot-pink satin lace-up pumps on high spool heels. (Taroni silk moiré; Schlaepfer tulle.) Details, last pages.

François Halard

heat wave

The start of a new summer. With all that season's delights. Plus: the added delight of a faster beat, exciting differences in shape, a focus on unique accessories. Three key themes in the news: "Sauvage" ethnic looks in deep, rich earth colors....Thoroughly modern, sophisticated looks based on sleek black matte jersey....A play of pattern and color so striking it creates a new sense of texture

Saying it all for "sauvage":
In warm browns and ivory, a bustier (about $140) and flounced skirt (about $360) by Louis Dell'Olio for Anne Klein & Co. Heightening the look: an armful of bracelets in natural elements; dramatic tribal earrings....*Beauty Note:* Part of summer's free-spirited feeling: hair that's cut for texture, movement; makeup that's sheer, natural. Lip color here: Christian Dior's Sheer Beryl. The sun/sand background on these fourteen pages: the wild, ocean side of Barbados. Hair, these pages, Sam McKnight of La Coupe, NY; makeup, Bobbi Brown. Details, last pages.

Arthur Elgort

heat waves!

Strong point of the season: its exotic, primitive-look accessories. Consider the impact in the massed necklaces, *opposite*; the mix of textures, sensuous shapes, and rich colors in the semiprecious stones, burnished metal, horn, and carved *objets*. Necklaces by Stephen Dweck, Alejandro Maté. Another knockout accessory: the Alex & Lee belt—a collage of strong texture and color with a "buckle" of agate, copper, and petrified shark's tooth....

Beauty Note: To moisturize, protect the skin: Shiseido's Moisture Mist Compact Foundation. ...Continuing: a pronounced emphasis on the bosom. And the idea of swimsuits as a base for hot-weather dressing. You get both, *this page*, in Azzedine Alaïa's coppery Lycra maillot with its clearly outlined underwire-bra top. About $200. With it, more stone, horn, and metal necklaces. By Stephen Dweck, Julie Speidel, Wendy Gell Jewelry, Robert Lee Morris. And—what may be the season's most sensational, versatile accessory—Julia Hill's hand-painted, one-of-a-kind sheer organza scarf. Worn here as a sarong; you see it, *opposite*, as a see-through top. Details, last pages.

Arthur Elgort

sauvage

heat waves!

sauvage

More of summer's rich, resonant coloring, interesting new shaping. *This page:* Callaghan's held-at-the-hip bubble skirt in olives and brown with an attached sash—to wrap the hips or to wrap around the bosom and turn the skirt into a strapless sundress. Here, with a small, bare black cotton top. Skirt, about $820; top, about $150. Dianne B. Men & Women, NYC; Suzy, Great Neck NY; Alan Bilzerian, Boston and Worcester MA; Claire Pearone, Troy MI; Ultimo, Chicago.... In a less primitive mood, a shape to watch, *opposite:* Byblos' bare, small-at-the-top, full-skirted dress in deep olive with two petticoats—one orange, the other eggplant. Dress, about $210; petticoats, about $190 each. Bergdorf Goodman; Maxfield, Los Angeles; Ron Ross, Tarzana CA; Theodore, Beverly Hills; Ira Berg, Canada. Details, more stores, last pages this issue.

heat waves!

sleek

Another side of summer: a wide range of sophisticated "real" clothes...real finds. All in black matte jersey —the season's unbeatable texture—easy, lightweight, seasonless. On these four pages with accessories —shoes, sunglasses, bracelets—that are all strong, sleek, shiny ...black! *This page:* Jennifer George's T-shirt with the prevailing wider neckline; a short, swingy pleated skirt. Shirt, about $200; skirt, about $280. Macy's, Herald Square; Nan Duskin, Philadelphia and Baltimore; Weinstein's, New Orleans; Cookie M., Cleveland OH; Tootsies, Houston; Savannah, Santa Monica CA. Hat, Patricia Underwood; bracelets, Martha Sturdy, Canada, Louis Bartholomew, Jay Feinberg; sunglasses (both pages), Ray-Ban by Bausch & Lomb. ...From OMO Norma Kamali, *opposite*, a body-close-but-not-tight short rayon matte jersey dress with the season's unexpected approach to bareness: here, cut-in shoulders, a slit from the neckline almost to the waist...a look that would go out to dinner anywhere in the world. About $385. OMO Norma Kamali Shops, NYC. Details, stores, last pages.

Arthur Elgort

heat waves!

sleek

No question. For its texture, for the way it works and falls, black matte jersey is *the* fabric of the summer. *This page:* More of the emphasis on bareness, on narrow but not-too-tight looks: Patricia Clyne's low-cut, laced bustier dress that skims the body lightly, moves to a swingy skirt. About $275. Saks Fifth Avenue; Hirshleifer's Etc., Manhasset NY; Ayla, Birmingham and Ann Arbor MI; Weinstein's, New Orleans LA; Lou Lattimore, Dallas; Susan of Burlingame and San Francisco CA. . . . Also from Patricia Clyne, *opposite,* a crew-necked T-shirt and narrow pants—as simple, as uncomplicated as a skivvy and long johns—but "dressed" enough in rayon matte jersey for real city/resort wear. Shirt, about $140; pants, about $130. Barneys New York; Hirshleifer's Etc., Manhasset NY; N. Spencer & Company, Baton Rouge LA; Demian's, Dayton OH; Jona, Studio City CA; Miki, Berkeley CA. . . . Another comfortable, low-key, but not-confined-to-resort look, *opposite, inset:* Derek May's square-cut, cropped T-shirt and slim bicycle shorts (they're very much around). Shirt, about $165; pants, about $185. Linda Dresner, NYC and Troy MI; Janet Brown, Port Washington NY; Knit Wit, Philadelphia; Fred Segal, Santa Monica CA. Details, stores, last pages.

Arthur Elgort

heat waves!

Quick!

More high spots in the news: The upbeat, high-spirited, "textured" effect of pattern/print/color inventively combined. And, more "systems dressing" —ingenious pieces that change the look, proportion, and purpose of base pieces. Both elements, *opposite*, in Missoni's two-piece swimsuit: a tank top and briefs —with a wide, striped tube (strong component in "systems dressing") that turns the suit into a maillot. Swimsuit and tube, about $285. Missoni Boutique, NYC.... In another brilliant mix-of-color knit (it's always been their forte), Missoni's small, strapless tube sundress, *this page*, with a separate snap-front bustier —cut out under the bosom! —that transforms the look, the character of this dress, any kind of dressing. Dress and bustier, about $350. Missoni Boutique, NYC. Details, last pages this issue.

Arthur Elgort

A knockout mix of patterns, hand-dyed in real vegetable dyes on hand-woven cotton, gives a whole new kick to Peter Kea's big, oversized shirt, *opposite*. Worn here with pull-on shorts; a scarf as a bandeau; bold, primitive earrings and bracelets. Shirt, about $320; shorts, about $160. Bonwit Teller; Bottega, Chicago; Apropos, Newport Beach and Woodland Hills CA.

...And from Issey Miyake, *left*, another terrific take on the season's exotic bareness, the season's "systems dressing": His one-shoulder maillot with a tube skirt that's green on top, black at the bottom, zips over anything. Maillot, about $420; skirt, about $250. Turnout at Bergdorf Goodman (skirt to order); Knit Wit, Philadelphia; Alan Bilzerian, Boston and Worcester MA; Maxfield, Los Angeles. Maillot at Romanoff Boutique, Coconut Grove FL. Details, last pages.

Arthur Elgort

heat waves!

striking

"Special appearance"—that's the way to describe the welcome return of Rosie Vela to the pages of Vogue. A familiar face on these pages during the late 1970s (with fourteen Vogue covers to her name!), Vela's now making a new name for herself as an accomplished jazz/pop singer, with, according to all accounts, a winner of a first album —*Zazu*. What hasn't changed: the Vela style—relaxed, easygoing, with a special character all its own . . . which also describes the clothes she's wearing on these pages.

Hair, Oribe/Oribe at Parachute; makeup, François Nars.

ROSIE VELA

SPECIAL APPEARANCE

The fashion: all jackets—each distinguished by something extra that sets it apart from the everyday. The navy wool, *opposite*, from Romeo Gigli, is shaped along the lines of a riding jacket—at its longest, narrowest! With its cutaway front, it has a small-boned fit that's tailored without being tough. About $660. Carol Rollo/Riding High, NYC; Alan Bilzerian, Boston and Worcester MA; Toby Lerner, Philadelphia and Ardmore PA; Pompian, Chicago; Jim-Elle, San Francisco CA; Clubissimo, Quebec and Ontario, Canada....Another exceptional jacket, *this page*, from Comme des Garçons by Rei Kawakubo. Also shaped, its special presence comes from whimsical "pouffed" sides, a flowing peplumed "skirt." In black, about $705. Comme des Garçons, NYC and San Francisco CA. Details, more stores, last pages.

Ahead of the game—you're dressed to move, dressed in style—and everything looks terrific, everything works. Starting point: the most versatile raincoat, with its khaki cotton liner, silk taffeta outer "shell." Over perfect khaki cotton trousers, a good-looking white cotton shirt—familiar elements raised to a new level. And, in hand—problem solvers: the best new tote (more about it ahead). And super-lightweight carry-on luggage (garment bag, under-seater) that proves you can take it with you! Zoran raincoat: taffeta layer, about $400; khaki, about $450. Orvis pants, about $33. David Cameron shirt, about $190. Prada luggage. These twelve pages: hair, Mitch Barry; make-up, Lydia Snyder. Details, last pages.

smart moves— nonstop style

Something very interesting is happening in fashion. And it has nothing to do with hemlines . . . with "in" colors . . . with anything "newsy" as such. It has to do, instead, with the way we live today and the ways in which fashion—where it really works—fits into a modern life style.

It starts with a different way of thinking about clothes, different priorities: how something works becomes as important as how it looks.

Is it appropriate? Does it travel well? Span more than one season? Work more than one way? The questions go on. The challenge: finding the right answers.

Patrick Demarchelier

(Continued from preceding page)

Certain characteristics mark the clothes that answer the most needs. On one hand, they are never trendy, extreme in any way; on the other, there's nothing dull or boring about them. These are not easily forgettable classics. What sets them apart: a high level of attractiveness, a sophisticated, thought-out simplicity. And the way they're used. . . as part of a system. . . as the base of a modern, movable wardrobe. A wardrobe of few pieces—when you have the right ones, less is more. One good jacket is worth six also-rans; today, no one has the time—or money—to waste on less than the best.

Something else about these clothes: they work well anywhere in the world; and, in fact, travel becomes the acid test: when push comes to shove, they're the clothes you like wearing all the time. . . clothes you feel confident about. . . confident in.

More specifically: what are the things to be looking for now? Even in a laissez-faire fashion atmosphere, some things work better, are better than others. For day, a strong jacket is the obvious choice—a longer, slightly shaped jacket or one that's shorter, smaller on the body. . . in an interesting, seasonless texture. Texture, almost always, is the key to this modern way of dressing—it gives a new appeal to familiar elements and gives a season-to-season mobility to clothes. What goes under a jacket: the simplest of tops—a crew-neck or T-shirt, or something bare (in which case, when the jacket comes off—after five—you're set for dinner).

Equally "convincing" for day: a dress that has definite presence and a sense of appropriateness that make it workable. . . and a legginess, a freshness that make it highly appealing. Bottom line: a modern, polished image can be achieved in different ways today, and the options are welcome.

Alternatives exist at night as well. The charming option of a dress that's short and leggy and bare. . . or an equivalent way of dressing in very easygoing pants. What counts most: the fact that a certain simplicity is maintained; the fact that dressing is unexcessive, untortured (both in the way clothes look and in the way they feel).

The same demands are placed on accessories today. Surface appearances aren't enough. If you're investing (and investing is often the right word) in something essential—from a working bag to a watch to wear-every-day gold earrings—it's something that has to keep performing time after time, day after day, and (if you're lucky) even day to evening.

On these twelve pages, the best examples of all of the above: a worked-out, modern system of dressing that's perfect anywhere in the world—that travels anywhere, any season—and never lets you down, both in terms of looks *and* performance.

All the elements throughout—clothes, accessories—are pared-down, unexcessive, minimal. . . but each has an edge of difference. . . an unmistakable sense of style.

Sign of the times: evening dressing with the relaxed quality, the simplicity, the easy attractiveness of the best day looks

Patrick Demarchelier

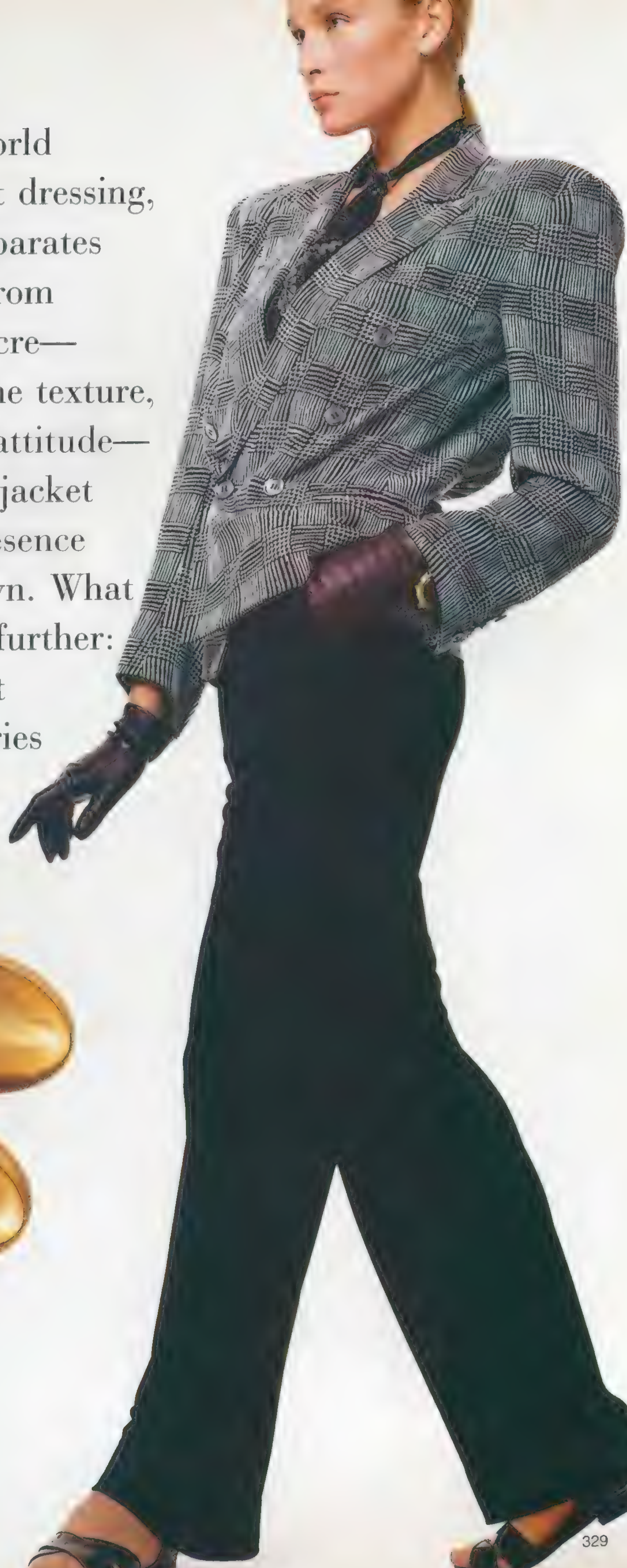
A new beat to evening —an irresistible change —the idea of being in a dress that's small and simple, bare and leggy! On that track, *right*, Carolyne Roehm's black wool crepe with its bathing-suit top; its flirty, soft skirt. About $790. Bergdorf Goodman; Hirshleifer's, Forest Hills and Manhasset NY; Jacobson's; Marshall Field's; Amen Wardy, Newport Beach CA. To order at Montaldo's. Details, see last pages.

The demand on
day dressing: the need
to maintain a look,
to present a certain image.
For a welcome
change of pace—a demand
met by a dress

Patrick Demarchelier

Perfect daytime dress, *right*: Donna Karan's strong-shouldered grey silk, easy on top, slightly fitted through the hips, sharply belted. Donna Karan New York, about $300. Saks Fifth Avenue; L'Armoire, New Canaan CT; Nan Duskin, Philadelphia and Baltimore; Charles Sumner, Boston; Jacobson's; Perkins Shearer, Denver....A different kind of system by Prada, *top right*: leather moccasins that fold up to a small size to fit easily into a matching drawstring pouch that doubles as a handbag. In red and black, each about $110. Prada, NYC....There's no denying the impact of a good accessory. Prime examples: the gutsy gold pieces throughout these pages. Starting, *left*, with Barry Kieselstein-Cord's bold link necklace studded with an antique Roman coin. And standout gold rings—with cabochon ruby, *left*, and cabochon carnelian, *right*. ...*Beauty Note:* In any pared-down system of dressing, the need for little "extras." Case in point: the striking makeup color, *left*, Cover Girl Sundance lipstick, Adobe blush. Details, last pages.

In the world of jacket dressing, what separates the stars from the mediocre—the cut, the texture, even the attitude—the right jacket has a presence all its own. What takes it further: the right accessories



A strong look for day by Ronaldus Shamask, *left:* his sharp black silk pants suit with a longer jacket—drawstringed at the waist—and wider, pull-on pants. The plus, *inset:* a sleeveless wrap top underneath—instant dinner dressing! Jacket, about $425; pants, about $235; top, about $180. Jacket and pants at Bloomingdale's; R.K. Shugart, Carmel CA. Top at Capriccio, Phoenix and La Jolla CA. Jacket at Maxfield, Los Angeles....Another key jacket option, *right:* Ralph Lauren's smaller, shorter glen plaid in silk crepe de Chine. Here, over a versatile base of black matte jersey (another look at the pants, page 332.) Jacket, about $550. Bonwit Teller; Polo/Ralph Lauren, Atlanta, La Jolla CA; Neiman-Marcus. Earrings, Elsa Peretti For Tiffany & Co....Perfect definition of the perfect tote—from Chanel, *near left*—in leather-trimmed, water-resistant cotton. Roomy enough to travel with, practical enough to work out of, polished enough, good-looking enough to take anywhere, anytime. About $440....A little weather insurance: Prada's sleek, easy-to-carry black lacquer/brown nylon umbrella. About $70.... Earrings that go anytime: Shibata's oval clip-ons in " hammered "vermeil. About $230. Details, stores, see last pages.

Patrick Demarchelier

A wonderful "extra": Go-Silk for L'Zinger's puffy little ivory silk jacket, *opposite*, to slide over anything, day and night. Of seasonless "washed" silk, about $325. Henry Lehr, NYC and Westport CT; Toby Lerner, Philadelphia and Ardmore PA; Perkins Shearer, Denver; Jim-Elle, San Francisco. Underneath: Isaia NYC's racy, bare black dress....The gold to go for: here, gleaming vermeil. Each piece, singular—and strong enough to be effective on its own. *Opposite* (with jacket), a bigger, sleeker choker by Goudji (about $1900)....*This page, clockwise:* Shibata's ball bracelet (about $1150); interlocking bangles by John Iversen (about $340). Bracelets with a primitive beat: *top and bottom,* Robert Lee Morris' links (each, about $600); *middle,* Steve Vaubel's bars (about $380) and trapezoids (about $360). Sculptured cuffs by Shibata (bottom, about $600; top, about $460). Details, stores, see last pages.

hinking differently
about accessories . . .
Part of the change:
the fact that something
"real"—something
strong—gives you back look
after look, no matter
what. Another change
—accessories aren't limited
the obvious

Patrick Demarchelier

Inherent in a modern, pared-down system of dressing: evenings on the same wavelength as day—unexcessive, uncomplicated. One way—a charming alternative with pants—from Ralph Lauren, *near right:* his small, strapless wrap top and easygoing trousers in seasonless black matte jersey. Top, about $178; pants, about $278. Barneys New York; Polo/Ralph Lauren, Greenwich CT, Palm Beach Gardens, Boca Raton FL; I. Magnin. . . .And straplessness, *far right,* with none of the "stiffness," the "bigness" the word might convey: Donna Karan's soft wrap dress in brown silk—her easy attitude translated (and losing nothing in the translation) to evening. Donna Karan New York. Dress, about $270. Bergdorf Goodman; Knit Wit, Philadelphia; The Twenty-Four Collection, Miami; Jacobson's; Dayton's; I. Magnin. Details, last pages.

Patrick Demarchelier

What
continues at night:
the welcome
option of a short
skirt or pants.
What's different—
obviously!
—the degrees
of bareness
everywhere now

THE RETURN OF THE housewife

Roseanne Barr: "The day I worry about cleaning my house is the day Sears comes out with a riding vacuum cleaner—like with a wet bar."

Chris Co

In the 'sixties and 'seventies, housewives were the women we didn't want to be. Now, if one believes the public breast-beating —or is it breast-feeding? —the pendulum has swung

Captain of her ship, a '50s housewife in a sea of laundry.

A lot of women are no longer concerned with My Career, Myself. Besotted with The Child, Romancing the Home, they are the Radical Housewives. They represent a self-conscious and fashionable response to uncomfortable new realities. Having hit the "glass ceiling"—that place in a corporation above which women do not rise—a lot of working women are disenchanted. They are tired of fighting for success *and* good child care. Government and business have little interest in the problems of raising a family—and no solutions. For women who can afford it, it's simply easier to go home. What's insidious about Radical Housewifery is its assumption that working-mother guilt is inevitable, and can be assuaged only by devoting yourself full-time to your family. What's exasperating is its blindness to questions of class and choice. But hype can't afford subtleties. So, while some women are reheating The Feminine Mystique, we're asking, do we *have* to go home again?

roseanne barr

domestic goddess

Roseanne Barr, her queen-size figure draped in a fluorescent-colored muu-muu, barrels onstage, waves a pudgy hand at the audience, and says in a voice that strips the gears between a whine and a growl: "It's a thrill to be out of the house. . . [pregnant pause]. . . I don't like the term 'housewife.' I prefer to be called 'Domestic Goddess'—it's more descriptive."

In 1987, Barr's style—part self-deprecation, part bitchiness—seems like a throwback to prefeminist comedy. She's a far cry from the camp irony of Lily Tomlin's housewife character, "Judith Beasley," who drones, "I am not a professional actress. I am a real person like yourself." But it's a style that has caught on again, making a battle-ax like Joan Rivers, who's been doing it for years, the new late-night hostess-with-the-mostest. And ever since a scout from the Carson show caught an earful of Barr, it's been working for her as well.

Part of Barr's appeal has to do, no doubt, with the fact that she rips the Snugli off the neo-romantic attitude toward motherhood and housewifery. Barr has about as much use for irony as she does for ironing. Her sensibility is so firmly rooted in the mulch of real life that when she dishes out one-liners about feeding her kids "Purina Brat Chow," it's easy to imagine that Barr is not a professional actress, but a real person, a real house-*(Continued on page 336)*

H. Armstrong Roberts

Details, last pages

(Continued) wife. Which is not far from the truth.

Married fifteen years and the mother of three children (''I breed well in captivity''), Barr was pretty much a Gulliver trussed with apron strings until she dieted down to 105 pounds and landed a job as a cocktail waitress in a Denver pub. When she sassed the customers, she didn't get fired—the customers laughed. In 1981, she dropped in at a local comedy club and, annoyed at the sexism of the male comics, convinced the manager to let her get up on-stage and deliver a five-minute ''rebuttal.''

It must have been good—Barr is very funny on men. Listen to her bag the bachelor ethos: ''Get a relationship and face the *real* danger. Look at a mortgage for thirty years, you skydiving *wimps*.''

But she's at her best dismantling our fantasies of marital bliss: ''Yeah, I really wanna spend my 'golden years' with a man who orders his pants through the mail—'Look, honey, only $12.95 and they're *flame retardant*!''' Or sneering at her husband because he thinks ''the uterus is a tracking device.'' She goes on, mocking his laziness—and her housekeeping: '''Hey, Roseanne, do we have any Chee-tos left?' Like he couldn't go over there and lift up the sofa cushions himself.''

If husbands take a beating from Barr, kids don't fare much better. Her response to her husband's suggestion that they take a family vacation is, ''Not without a court order.'' And she reads the instructions on a bottle of aspirin as, ''Take two and keep away from children.'' About her relationship to her offspring she says, ''I'm the mother they never had.''

So while the ''radical housewives'' choose homemaking as their primary form of self-expression, Roseanne Barr is the rude voice of women without the luxury of that choice.

Of course, given my choice I'd get a maid. And have her do my irony. —TRACY YOUNG

Staying home in the '80s

Isn't it romantic? No, says a woman who's wrestled with the conflict between her ambition and full-time motherhood. By LESLIE GARIS

The big ''news'' these days is that women are leaving the work force to come home to their children. Never mind that the numbers don't begin to support the massive media blitz and that the image in the press of housewife as Romantic Ideal is entirely alien to me—I find that the stories strike a certain resonance in my life. I am at the moment making a decision between full-time motherhood and ambition, a dilemma that has taken me by surprise.

I have a four-year-old girl and two boys, ages seven and fifteen. I love my children. It's safe to say I adore my children. But lately I've been wrestling with some troubling impulses. I want my children to disappear. Because I have deadlines. I've told editors I'll deliver pieces, but then when the time draws near, one of my children needs to see a doctor in New York City (I live in Connecticut); one of them needs to change his diet, which means planning a Byzantine series of menus and making sure he eats everything; one of them has a midterm on a book I've read, so of course it's important to spend the hour and a half I'd planned for writing after dinner discussing with him the theme of *A Separate Peace*—which, it turns out, he has a better grasp of than I do.

So I think to myself, if they'd disappear, my house would be neat, I could change out of my warm-ups and Reeboks, and have plenty of time to get my work done.

But then something else starts to happen. I begin to want my work to disappear. I look into the huge blue eyes of my seven-year-old and think that I'd rather be talking to him about Aslan's real powers in Narnia than writing something destined for print. The appearance of an article certainly gives me a day of pleasure, but then the magazine or newspaper finds its way into the garbage, and I look again into those blue eyes and know they definitely wouldn't be as troubled if I'd had more time to spend with this boy over the past few months.

My children used to be cute little babies. And my problems with work were different ones. My brain was fogged with fatigue. Plus, an elemental bond, still emanating, I assume, from my recent umbilical connection to the fetus, made me—there's no other way to put it—romantically involved with my babies. I felt a physical urge at all hours to grab my baby and hold it close to me. I was drunk with desire for my baby's flesh. This state of inebriation made sustained thought almost impossible. I couldn't even keep the morning headlines in my head, much less attempt a long literary work.

I used to think that someday the children would be in school, and after school they'd have play dates or music lessons, and I'd have my life back.

And in a way, that has happened. There's no question that most days during the week I have a good clear four hours when no one's in the house and I can work. Except, of course, Thanksgiving weekend, Christmas vacation, snow days, sick days, Easter vacation, and summer.

One can accomplish certain things in four hours, it turns out, but not meeting deadlines. Here's the problem: My babies have turned into people. And now those cute little babies want wind-surfing lessons—not to mention someone to shop with them for the right wet suit—and skiing lessons, which means spending all fall finding the right equipment and all winter providing mountain weekends. One child is having trouble learning to read; another is a precocious reader. Both need special attention because they aren't exactly like everybody else in class. But *nobody* is like everybody else in class. It shouldn't be a problem, but given the realities of American public schools, it is.

So, while I no longer worry about diaper rash, I now look at my watch in the middle of the afternoon and wonder how each of the three is faring *(Continued on page 394)*

Leslie Garis, *who has written numerous profiles for ''The New York Times Magazine,'' last wrote for Vogue on fatigue.*

good housedressing

Today's homemaker wouldn't be caught dead in a housedress, so why, thirty years ago, did smart cookies dress like Betty Crocker? By HOLLY BRUBACH

The housewife's uniform: neat, matronly and, above all, sexless. From top: Jane Wyatt in "Father Knows Best," Audrey Meadows in "The Honeymooners" —and everyone loved Lucy in an apron.

Details, last pages.

When I was growing up in the 1950s in suburbia, a housewife was as easily recognizable as the mailman: like him, she wore a uniform. The prototype was a pristine, freshly pressed shirtwaist dress, but there were hundreds of variations on it. This was the style set by Betty Crocker, the imaginary ideal to which real housewives aspired, the epitome of the happy homemaker in her element—standing over the stove or elbow-deep in sudsy dishwater—unruffled, confident, gracefully going about her chores in high-heeled pumps, as did Donna Reed and Harriet Nelson on TV. Our mothers, however, wore mostly low-heeled shoes—a sign that they had real work to do—and aprons, their armor in the war on grease and grime. They dressed us, their daughters, in miniature versions of their own outfits, molding us into little women.

Today, by contrast, it's hard to tell the housewives from the women who "work outside the home," and harder still to tell the mothers from their daughters. Mother/daughter pinafores have given way to matching sweat suits or tight jeans and big sweaters—kids' clothes, in which the mother looks not at all like we think a woman forty-some-odd years old is supposed to look. But, then, we grew up measuring age by our own mothers who, photographs tell us, turned matronly as young newlyweds. They cut their hair: long, even shoulder-length hair was a sign of youth, eagerly shed. They changed the way they dressed.

As styles go, the one they adopted was neat and efficient-looking but not especially flattering. It made the women who wore it look a good ten, or even twenty, years older than they were. And yet, our mothers rushed to embrace it. Marriage for them was a promotion, the start of the life for which they had been training. They were anxious to get on with their careers as homemakers, and from their first day on the job they looked the part.

Josephine the plumber, Madge the manicurist, Mr. Clean, Aunt Jemima, and the Pillsbury Dough Boy were the leading advisers, offering friendly counsel as our mothers set about attacking stubborn stains, stopped-up drains, and ring-around-the-collar; preventing waxy buildup; and producing meals that were both nutritious and delicious. Mothers were presumed, in most cases rightly, to be the actual if not the titular heads of American households, the decision makers when it came to buying not only groceries and cleaning supplies but toothbrushes, vitamins, and even clothes for the rest of the family. They did the shopping; they held sway. In becoming wives and mothers, they had ascended to power.

Sex appeal, while it might be fine for evenings, to perk up bedraggled husbands staggering home from work, was taboo on the job. Those women who refused to join the ranks of the young matrons and persisted instead in wearing leopard-print capri pants to do their grocery shopping were looked on with suspicion, like shirkers who might at any time run off with the mailman. One friend, whose mother was so blond and flamboyantly dressed that she looked more like a starlet than a housewife, remembers feeling embarrassed to bring his friends home. His mother watched soap operas and played cards; theirs bustled about the kitchen, fixing after-school snacks of homemade cookies. One of my playmates' mothers wore fur coats and, even in winter, thin-strapped high-heeled sandals exposing her toenails, which were painted red-orange. The mothers in our neighborhood referred to her in terms by which we understood that her presence was subversive.

The kitchen was the arena in which, amid glossy enamel and shiny chrome, the new, space-age housewife could best be seen in all her glory, presiding over the running of an arsenal of small appliances that included electric coffee percolators and can openers, pop-up toasters, variable-speed blenders, electric mixers, oven-timers, garbage disposals, and electric skillets. All the bright promise that the *(Continued on page 395)*

"I know exactly who Kate Jerome is," says Linda Lavin, who will probably win a Tony for her performance as the archetypal housewife in Neil Simon's *Broadway Bound*. "She's all of us; she's our history."

By DEBORAH MASON

alice doesn't live like this anymore

In Neil Simon's *Broadway Bound*, Linda Lavin is the American housewife elevated to archetype. A cardigan sweater pulled over her apron, her mouth drawn tight, she smoothes a tablecloth with the single-mindedness of Patton mapping his assault on Bastogne. Duty and selflessness are her only companions.

What's remarkable about Lavin's performance as Kate Jerome, the wife and mother of a second-generation Jewish family living in Brighton Beach in 1948, is that she's found a way to tap into Kate's unspoken yearnings, her early dreams. "I know exactly who Kate is," Lavin says. "She's all of us; she's our history. Very specifically, she's the women I grew up with. She's my mother, my grandmother, my mother's sister." Though Kate is only forty-eight in the play, she not only thinks but dresses the way a woman decades older would today, in a flowered cotton housedress and clunky strapped shoes. "A woman like this was always old," says Lavin.

Lavin is forty-nine, with buoyant brown eyes that turn serious in a flash, a magnificent figure, and the traces of a Maine childhood in her speech ("Come sit down over he-ah"). Unlike Kate, she's emotionally astute, on companionable terms with her own mind. When she talks about the characters she's played, she's talking about herself, too. Her favorite words to describe them are "political" and "historical."

The most famous of her roles was Alice, the waitress-heroine of the long-running TV comedy series, a woman who'd been left with a child to raise and no job skills. "Even though the show has gone off the air," Lavin says, "women still come up to me and say, 'I watched you on TV, and you survived, so I knew I could do it, too.'"

Kate, unlike Alice, is insulated from the world. "She got her family through the Depression and the War," Lavin says, "and her one agenda is to make that household *work*, to feed everybody, and to keep them there. And to make sure that she's in the center of it all." As Lavin explains it, all of Kate's ambitions have been focused on the rituals of food—shopping, cooking, feeding. Her only joy is her pride in her children, but when her son Eugene says, "Will you please come in here and sit down? I have spectacular news for this family," she can't. She has to get dinner together. "The women many of us came from," Lavin says, "would say, 'I'm listening,' and then leave the room. I mean, I never got to finish a sentence as a kid. That comes from fear of intimacy, avoidance of the moment."

The irony is, of course, that Kate has sworn her life to an ideal—doing for others—that is obsolete. Kate's sons are leaving her for careers and girlfriends in Manhattan, and her husband for another woman—a woman, he tells her, who reads books, who "had an interest in life besides working in a bank or taking care of her house."

Lavin suspects that many of the women in Kate's generation—bitter about their powerlessness—passed on their sense of impotence to their daughters. "Thank God we no longer tolerate this alienation between the sexes," she says.

"Sometimes I feel as if I have a foot in each generation. For women like me, power has always been frightening. I used to defeat myself at every turn; I wouldn't ask for what I wanted. People would think I was hostile; all I was was frightened. I'm learning to approach power in a more collaborative way. It's been a journey for me."

Starting with her early work on and off Broadway (Jules Feiffer's *Little Murders*, Neil Simon's *Last of the Red Hot Lovers*) and then her nine-year stint as Alice Hyatt, Lavin's been best known for her character work. Now, she's moved on to create a new persona—actually several new ones. Her own television production company, Big Deal Inc., is developing the roles she wants to play. "I sat and watched *Rocky* several years ago and thought, 'What's it going to take for a woman to do a picture and get the audience to feel this kind of thrill of achievement? What can we do?' The women in my TV films are the women I am and the women I want to be," she says. Like Alice, they are not glamour girls, but rather a nurse who cares for the dying, a factory worker fighting for comparable pay, a Texas woman with eleven children who moves to Australia to run a sheep ranch.

At forty-eight, Kate Jerome was over the hill, out of a job. At forty-nine, married to her second husband, Kip Niven, and stepmother to his two children, Linda Lavin says, "This is the best time of my life. I used to have very gloomy fantasies about anything after twenty-five, especially in my business where, they say, things pick up at seventy, if you can hold on. But still, everybody always wants to know how old you are. I do think we're beginning to look at age differently—it's more and more O.K. to be in your early forties, *even* to be fifty—but it's happening very slowly.

"I still suffer from wanting to choreograph everyone around me, like Kate. But I'm learning to give over to people—the children I'm raising, the writers I work with—their chance to be in control." Lavin is spreading the wealth.

At forty-nine, Lavin says, "This is the best time of my life—though, in my business, they say things pick up at seventy, if you can hold on."

Bert Stern

"To thine own self be true" might be the motto of this house: Nestled in the Rockies, the mountain retreat of Evelyn and Leonard Lauder seems a hemisphere apart from the steel-and-glass corridors of their native New York, an utterly private and personal place where they shed the city's pressures for skiing, bicycling, and family hikes. "Physical exercise is a great part of our life here," says Evelyn Lauder. "In the summer we love to go up to the mountain in the Jeep. We hike to the top, and there is a little bit of snow, even in July, and some edelweiss growing. All we hear is the wind blowing through the grass. It's really so remote. You can pretend that you're in Alaska or Nepal—and then five minutes later, you're home."

The house is a contrast to much that is now fashionable, particularly in the New York drawing rooms frequented by Mrs. Lauder, the corporate vice president of Estée Lauder, Inc., and her husband, Leonard, its president and CEO. The couple has chosen to simplify rather than *(Continued on page 347)*

In search of a simpler life, a slower pace, the Lauders created rooms that bring them close to nature. Walls of glass draw a fine line between indoors and out; folk-art furnishings suggest the sights of a vanished American countryside: men sawing wood (a rare eighteenth-century whirligig); "Columbia" waving the flag (a century-old weathervane). One feels the hand of the craftsman—baskets, twig furniture, stoneware crocks, balls of carpet yarn.

american heritage:

Evelyn and Leonard Lauder have civilized their magnificent patch of the Colorado Rockies with a bit of Yankee spirit. By FRANCESCA STANFILL

Karen Radkai

yankee art, western vistas

The focus of the Lauders' country life is the outdoors—by foot or Jeep, above and below right, the couple is quickly renewed by the Rockies' natural drama. Upon their return home, "warm, toasty" afternoon light greets them. Yankee in spirit, the house is, in fact, a regional patchwork: in the study, above right, a quilt from Ohio, and an unusual star-shaped ventilator from an old New England barn; in the entry, below, a weathervane from a Virginia railroad station. Tireless collectors, the Lauders are always looking for their next treasure: the two-hundred-year-old American checkerboard was discovered in Switzerland.

Karen Radkai

We've simply carved out
a tiny portion of civilization,
and left the rest to nature"

You can pretend that you're
in Alaska or Nepal—and then
five minutes later, you're home"

On an Adirondack settee, above, far from city pressures, the Lauders find the greatest luxuries: quiet, a bit of sun, a spectacular view, and solitude with a book. This sense of tranquility continues indoors—no clutter, only pieces collected for their quirks, their character:

Left, above, an eighteenth-century toddler's walker, an Uncle Sam fire dog, a pair of shutters with a "beautiful patina, touched by so many hands," says Mrs. Lauder. Left, below, the French writing table leaves the couple's corporate lives far behind.

Karen Radkai

In the dining room, above, the Lauders have captured the spirit of a mythic America with Windsor chairs, a rag rug underfoot, an American-flag quilt (flying "backwards," the way it was sewn), spongeware pitchers and bowls; the eighteenth-century high chair, for the moment unused, symbolizes the couple's faith that this house will endure. Life in this room is extremely informal, with a view of the kitchen across the pine buffet, and terrace doors that open come the first spring days. Right: the house, and pool—like a mountain pond.

Karen Radkai

(Continued from page 340) complicate; to opt for unadorned surfaces instead of artifice; to build a house that requires little maintenance rather than a large staff; to collect Early American objects and furniture, at a moment when the English country look is quite the rage.

"We wanted to give the impression that we had simply come in and carved out a tiny portion of civilization, and left the rest to nature," says Evelyn. "So there is no transition between the cultivated area and the wild area." This is a place where the Lauders and their sons—William, twenty-seven, and Gary, twenty-four—can be "good friends to nature."

They've clearly succeeded, for everything about the house reflects their delight in, and respect for, nature—from the palettes of the exterior and interior to the orientation of the rooms and the look of the swimming pool. ("You know when you fly over the Rockies and look down at the ice ponds?" Evelyn asks. "That was the idea, to have that free-form shape and that deep, dark blue color, like a pool that might have been formed by nature itself.")

There is a stringency about the house—its sparseness, splendid views, and sense of lebensraum. "Essentially this is a transplanted Old World house," explains Evelyn, "except that our inspiration is not Europe, but the East Coast. This part of the West has a lot of Victorian architecture—we brought a style that reminded us of eighteenth-century New England."

Completed in 1980, the house was designed by a local Western architect, Jim Copeland, but only after a great deal of soul-searching and analysis by the Lauders, who began by submitting an exhaustive "program" detailing what they did—and didn't—want. "We asked for a Bauhaus barn—Bauhaus meaning form following function," Evelyn says. "A silhouette like that of a barn; natural wood and shingles; a sense of surprise inside—little nooks and crannies you don't expect. Modern houses seem so predictable, with everything shaped like a rectangle.

"There are (Continued on page 391)

life & death,

Doctors do more than practice medicine; they must play Solomon, weighing feelings and principles, moral claims and legal rights. Ruth Macklin, a working ethicist, discusses the conflict between treating the patient and taking care of the family.

Mrs. M., a thirty-seven-year-old woman with diabetes, was in labor when admitted to City Hospital. This was her third pregnancy, and the patient and her husband were anxious about the successful delivery of a healthy baby. Her two previous attempts had resulted in stillbirths. This time, a girl weighing just under four pounds was delivered by cesarean section. The infant emerged limp and lifeless, with two knots in the umbilical cord. The delivery-room team began vigorous efforts to resuscitate her; the baby, who was having seizures, was placed on a ventilator and needed the drug dopamine to sustain her blood pressure. The doctors explained to Mrs. M. that her baby was very sick and would probably not survive. Even if she did live, she would suffer severe neurologic damage because her brain had been deprived of oxygen for too long. Having been fully informed, Mrs. M. told the doctors to "do everything" for her baby.

Soon after beginning these aggressive measures, the neonatologist discovered that the infant had necrotic bowel syndrome, death of a portion of the intestine. Only major surgery could correct this life-threatening condition, but because the baby was already critically ill, her chances of surviving the surgery were poor. Still, Mrs. M. insisted that everything be done.

In an emergency case conference that included an ethics consultation, the doctors, nurses, and social workers agreed that surgery was not in the infant's best interest. The ethical dilemma revolved around the mother's insistence on surgical treatment despite the bleak prognosis and the harm that would come to the baby from the aggressive procedures. Although parents do not have a right to decide against lifesaving treatment for a baby who could experience a good quality of life, it remains uncertain whether they can demand treatment for an infant who has virtually no chance of survival.

One nurse argued that time was too valuable for skilled nurses to engage in extra postoperative care for an infant who would die anyway, with or without the surgery. She added that caring for very sick and dying children takes a terrible emotional toll, and it was unfair to inflict more grief on nurses by forcing them to endure a baby's unnecessary suffering. A hospital administrator present expressed concern about the use of expensive, high-technology resources in a case like this. Under pressure to hold down hospital costs, he argued that for economic reasons, futile treatments should not be undertaken. A social worker insisted that all the family members and not just the baby should be considered "patients"; "treating the family" as well as the infant in this case meant performing the surgery as requested by the mother.

I listened to all these arguments, finding some more persuasive than others. The prevailing theme was how to balance the many interests that appeared to be at stake. But I was troubled by the fact that the patient's interests were being considered on a par with all the others identified in the course of the discussion.

There is something vaguely disturbing about the idea of "treating the family." The notion of "treatment" is ambiguous. It can mean "the performance of therapy," but it also has a nonmedical sense, meaning "dealing with" or "behaving toward." This ambiguity was at least partially responsible for the health professionals' confusion of their therapeutic obligation to the patient with their responsibilities to the patient's family. Treating the family had assumed as much importance as treating the patient.

It was easy for me to dismiss the interests of the hospital as "merely economic," and to sympathize with the nurses yet give their concerns a lower order of priority than the patient and family. It was much harder to argue against the position that the staff should comply with Mrs. M.'s wishes that everything be done for her infant. Humane concern for a patient's family is a morally relevant consideration. But I rejected the idea that Mrs. M. should be allowed to dictate to doctors a course of treatment that would provide no ultimate benefit and might even cause the baby additional pain and suffering. A patient-centered criterion required that the infant's interests come first.

The case of Willie P., a fourteen-month-old baby with a degenerative disease of the spinal cord and skeletal muscles, also raised the question of treating the family. Although the diagnosis was

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heart & mind

certain, the prognosis was unclear because the disease runs an individual course in each patient. In all cases of this disease, life expectancy is shortened, but if the disease is manifested early, the prognosis is worse, with survival rarely extending into the teens. In Willie's case, the illness had been diagnosed at three months of age.

Willie was hospitalized with pneumonia, and during pediatric ethics rounds the question of whether to put him on a ventilator was raised. In previous hospitalizations, it had taken longer for Willie to be removed from the ventilator than other patients, and the staff worried that he might have to remain on a ventilator for the rest of his life. The pediatric social worker doubted that Willie's parents fully understood what they had been told about their child's prognosis, because of the complicated nature of the disease and the fact that Willie's condition had not sharply deteriorated. Discussion focused on what was best for the parents as well as for the patient. In this case, like many others, the parents were emotionally involved, yet they deferred to the pediatricians when it came to decisions about their child's medical treatment. They were, quite simply, paralyzed with indecision.

Life on a ventilator is not pleasant, to say the least. But no one was willing to argue that it was a fate worse than death. In fact, everyone agreed that Willie should be placed on the ventilator if that was the only way of prolonging his life. I was surprised, then, to see the discussion turn to the issue of treating the family. One nurse asked, Why not withhold treatment now rather than ten months from now? It would be prolonging the inevitable to use aggressive means to treat this child, who was suffering from a fatal, degenerative disease, and it would be harder to withdraw the ventilator than it would be to withhold it in the first place.

Once again, the distinction between withholding and withdrawing medical treatment was introduced. And once again, I argued that despite the emotional difference that distinction makes for caregivers who must do the withholding or withdrawing, it has no moral significance. If anything, the justification for withdrawing a treatment already begun is stronger, since more solid evidence exists for the patient's prognosis and ability to tolerate the treatment.

Seeing that the staff was unanimous in their belief that for now, placing Willie on a ventilator was in his best interest, and agreeing with that judgment myself, I began my customary role of summing up. One pediatric resident, considerably older than the typical member of the house staff, interrupted. It's easy, he said, for an outsider to bring abstract philosophical principles to a real-life problem. The poor parents have to bear seeing their baby suffer and get worse and worse. It will spare the parents untold anguish if we let the child die now rather than in a year or two.

Trying not to take the attack too personally, I had to respond. It is one thing for doctors seeking to bring about the best possible medical outcomes to behave paternalistically toward their sick patients. But doctors should not, when doing what they consider best for the family, treat patients as a means to that end. As important as the family is, the physician's primary obligation is to the patient, whether that be prolonging life, relieving suffering, or even withholding treatment.

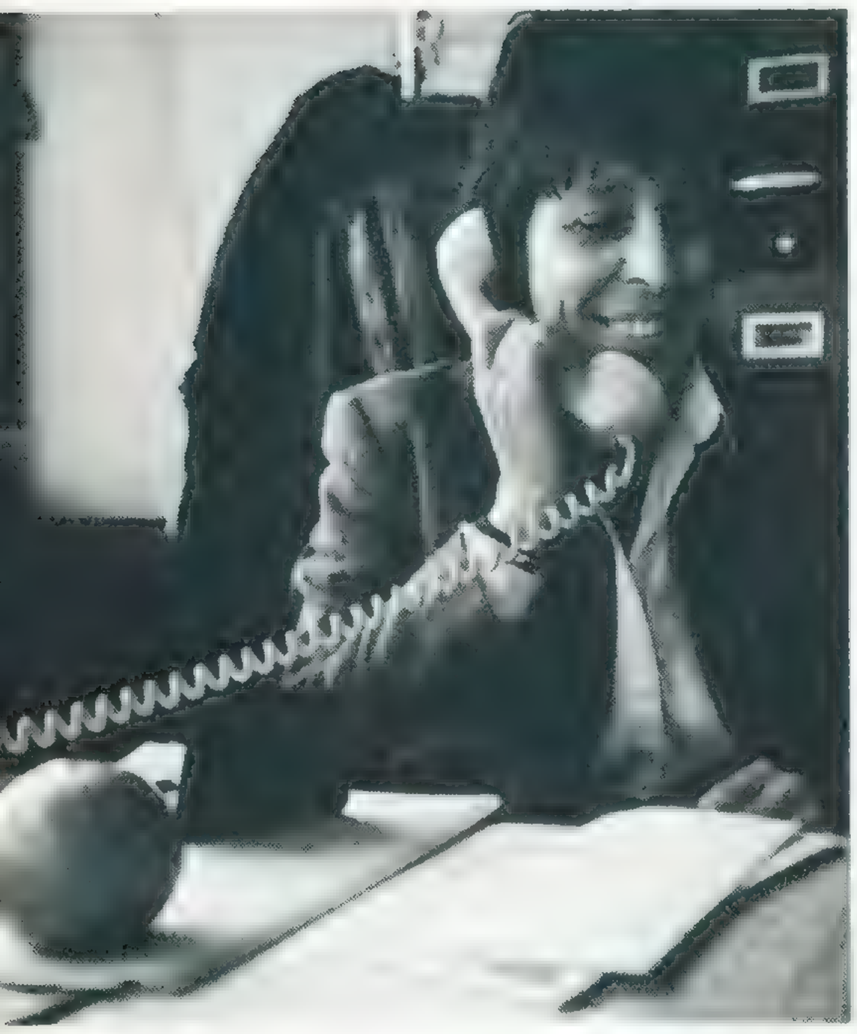
To prolong the life of a suffering, dying child only for the sake of its parents, as in the case of Mrs. M. and her baby, or to withhold a treatment from a child because of the perceived benefit to its parents, as in Willie's case, is wrong. The indignant resident thought that ethical problems should be resolved by feelings rather than by principles. If he judged this use of "abstract philosophical principles" to result in cruel treatment of the parents of a pediatric patient, I had to conclude that he had gotten his ethical priorities backward by paying too much attention to the family's well-being at the expense of the child's.

Not all dilemmas involving the family take the form of conflicts between the interests of the patient and the interests of the family. One example is the case of Kevin, a five-year-old boy in an irreversible coma, who was the victim of a tragic accident caused by his mother's carelessness. She had thrown a lighted match into a wastebasket, which smoldered until the room was suddenly engulfed in flames. Kevin was rescued from the burning room and rushed to the hospital. He had a cardiac arrest in the emergency room, and efforts to resuscitate him began immediately. Kevin lived, but medical treatment came too late to prevent severe brain damage resulting from a lack of oxygen. With only his brain stem functioning, he remained in an "awake coma," his eyes open in the daytime but closed at night. Doctors estimated that he could live for a full lifetime but would never awaken or improve.

"To prolong the life of a suffering, dying child only for the sake of its parents or to withhold treatment from a child because of the perceived benefit to its parents is wrong."

Kevin's mother, obviously feeling massive guilt, wanted her son to be a "full code," to receive all resuscitative measures if he had another cardiac arrest. Although she seemed to acknowledge that he would forever remain in his vegetative state, she nevertheless demanded that any and all treatments continue to be administered. The situation was complicated by the fact that Kevin's eyes were open and he appeared to look *(Continued on page 391)*

medicine: the tough



Sylvia Plachy

Baby M, AIDS, abortion— Ruth Macklin offers just and humane ways to resolve these hot moral issues.

Vogue: *What spurred the development of bioethics?*

Ruth Macklin: It was really the introduction of highly technological devices—respirators, ventilators, dialysis machines, feeding tubes—that were able to sustain life while limiting, sometimes paralyzing, people's ability to engage in meaningful activity. At first these things were looked on as a force for the good, but they kept alive increasing numbers of people who were unable to participate in their own care—as in the paradigmatic case of Karen Ann Quinlan, who was in an irreversible coma. Doctors alone or with the family still had to decide whether to continue or withdraw treatment. People began to recognize that aggressive measures aren't always a benefit: you can keep very sick infants alive, in great pain, only to have them die six months later, or lead a hopelessly damaged life.

Other factors have been the rise of consumerism and the patients' rights movement, and the acceptance of the doctrine of informed consent: the granting to patients and/or families the right to be full participants in decisions about their health care. Another development has been the rise in malpractice suits. Even worse, doctors can also be at risk for *criminal* suits, for removing life supports or failing to administer them. This gave rise to the thought that maybe we should have lawyers and ethics committees around, to help make these decisions.

Q: *How will bioethics affect the quality of patient care?*

RM: The good news is that medical schools have begun to hire ethicists to teach future doctors. The bad news starts with an observation made by one renowned cardiac surgeon who said that he could do ten of his famous procedures in the time it would take him to sit down and get the informed consent from one patient. So, often, the responsibility for talking to the patient is relegated to beleaguered, sleep-deprived interns or residents who haven't developed the doctor/patient relationship.

It still remains true that the patient wants to talk to the doctor. If the authority is the doctor's, then the responsibility is, too. The "I don't have time to talk to patients" is nothing new. What is new, and the real bad news, is that doctors don't get reimbursed for talking to patients. They can only bill for doing procedures. The more complex and high-tech the procedure, the more they can bill. I'm not, now, indicting physicians for money grubbing; doctors themselves are torn. But with the third-party billing system and the cost-containment ideology that is pervading this nation, physicians may spend even less time talking to patients than they do already.

Q: *What are the ethics of AIDS tests?*

RM: This disease is a classic case of individual rights conflicting with the health of the public. AIDS not only has a much longer latency period than other sexually transmitted diseases, but also has no cure. The primary purpose of notifying contacts in the case of syphilis, for example, is so that people can get treatment immediately. Since that rationale does not apply in the case of AIDS, it raises a question of what could be gained by contact tracing. Furthermore, as is true of any sexually transmitted disease, the system is only as good as the disclosure. Many drug users who test sero-positive for AIDS don't know the identities of the people with whom they shared needles; the same could be true for some men in terms of their sexual partners. What can be said for sexual contact tracing is that people who have unknowingly been exposed to the AIDS virus might have a right to know.

But I argue against a policy of mass screening. How will people be induced to come? How are they going to be identified? Do you use social security numbers? Not everybody even has a social security number. Think of what finding everyone would entail, what kind of police state this would be. And after the screening, what will you do? Remove people from their homes, from their jobs? Throw them into camps? We're talking here not about people who have the disease, but who have antibodies to it. And right now, it's estimated that about a million and a half people in this country have the antibody.

So what does all that add up to? I have no hesitation stating that neither employers nor insurance companies ought to have access to information about a person's sero-positive status. Employers, because there is no evidence whatever that fellow employees could be placed at risk.

As for insurance companies, which are private, for-profit organizations, they have to cut their losses. They operate on an actuarial basis, and they think that treating AIDS patients or giving life insurance or health insurance to somebody with AIDS, even to someone who tests sero-positive, is going to break the bank. Well, tough. Maybe these companies better reorder their priorities, because that's precisely what insurance is for—to protect people against catastrophic disease. This country is absolutely appalling in its health-care system for people who are uninsured or under-insured. I have no sympathy for either the private insurers or, for that matter, the federal government, which shirks its responsibility to take care of people's health.

There ought to be a much more explicit educational effort. And one proven way to disseminate information in this country is advertising. AIDS education should be sold

new questions

in the same way as soap, cookies, and blue jeans; ads should sell condoms as successfully as they sell Toyotas. The aim must be more than to educate; it must be to modify behavior. There is no such thing as a high-risk group—just high-risk behavior.

Q: *How can we think ethically about surrogate motherhood?*

RM: One of the principles central to bioethics is the principle of beneficence, which means, maximize benefits and minimize harms. So, do surrogacy arrangements, on the whole, do more harm than good, or more good than harm? The issue becomes balancing the unhappiness of infertile couples against whatever bad consequences can come from surrogacy.

I don't think you can analogize surrogacy arrangements to baby selling. That's a term used by those who think that surrogacy is wrong. Surrogacy is really purchasing the services of a woman's womb. Now, there are feminists who are very much opposed to surrogacy because, they argue, it's another form of exploitation of women. I find it inconsistent for people to argue for a woman's right to control her body and to argue against surrogacy—unless one is arguing, paternalistically, that women who enter into a surrogacy arrangement don't have the mental or volitional capacity to make the arrangement.

But there is an argument against surrogacy that worries me more, and that is exploitation on a class basis. It costs about $25,000 to make a surrogacy arrangement. People purchasing this service are going to have to have some means, and those providing the service will be primarily from a lower social-economic class.

Some of my colleagues feel that surrogacy isn't good for children—that there is a natural bond between mothers and children, and that to ferret out mothers who don't want to keep their children is to encourage undesirable behavior. However, I can't think of an ethical principle that prohibits it.

But I can think of reasons for not prohibiting it. This is an ongoing practice; people could go to other countries if it were made illegal here. Prohibiting it will give rise to a black market, and a lot of otherwise upstanding citizens will break the law because they want a baby.

Having said that, I think some regulation is needed. When a conflict like the recent Baby M case occurs, people should not have to be run into court for a settlement.

In that case, although I felt very, very sorry for Mrs. Whitehead, the biological mother, I think that the moral arguments were all on the side of the Sterns having that baby. We're talking about a promise: if you break a promise, you've done wrong. Now, there are circumstances in which overwhelming harm would come from keeping a promise, but in the Baby M case and ones like it, is it likely that overwhelming harm would be done? No. The wrong is failing to carry out a promise. "Sorry, I changed my mind," is not a good excuse.

Some might argue that there's something very deep and fundamental and human about having a baby. I agree. This brings us to the notion of informed consent. Certainly, the fact that Mrs. Whitehead had already had children from two pregnancies is sufficient to indicate that she knew what it was like to have a baby and to have that feeling of bonding, even with her fetus in utero.

In a recent discussion, somebody said, yeah, but she didn't know what it would be like to give up a baby. That's true. But informed consent, whether for a medical procedure or anything else, cannot be contingent upon having already experienced precisely the circumstances, because then nobody could ever give consent to anything.

One of the things that the court had to grapple with in Baby M's case was custody. The original plan was that one woman gestate the baby with the intention of giving it up, and another couple have the baby. That's what the Sterns wanted and expected; they did not agree to the plan in order to have joint custody. The case shouldn't have been conceived of as a custody battle because we're not talking here about two people who came together on some desert island, copulated, and now that the rescue ship has come, are trying to decide who should get the baby.

Q: *What about deciding the case in the best interest of the child?*

RM: That question dismays me, because it suggests that one can look at these two families, project the life that the child would have in each one, and somehow determine which one would be in her best interest. That's pernicious because there are no grounds for making a judgment about which family, which set of parents, which income would be better. Some very ugly arguments were brought out—arguments about Mr. Whitehead's past drinking problem, about the Whiteheads' ongoing financial problems, about specifically whether Mrs. Whitehead suffers from a personality disorder, all kinds of things that I think were quite irrelevant to considerations of the best interest of the child.

Q: *Could constraints against, say, drinking, smoking, or taking drugs be imposed on a surrogate mother during pregnancy?*

RM: In fact, almost all surrogate-mother contracts prohibit smoking, drinking, and taking drugs.

Let me for the moment set aside the problems of detection and enforcement, of invasions of privacy. Would such constraints conflict with a woman's right to control her body? The answer is no. If she opts for entering the *(Continued on page 393)*

"I argue against mass screening for the AIDS virus. You have to think of what that would entail, what kind of police state this would be. What are you going to do after the screening? Remove people from their homes, from their jobs? Throw them into camps?"

Scoop du

Nancy Collins didn't hesitate to ask John Travolta if he were gay. Or the same question of Representative Jack Kemp, for that matter. She talked Debra Winger into confessing that "the sexiest thing in the world is to be totally naked wearing only your wedding band." She grilled the unflappable Ted Koppel about his equally unflappable hair, and asked Saudi billionaire Adnan Khashoggi if he were strapped for cash.

Raised in the tiny mining town of Hamilton, Montana, and schooled in the ways of the world by Thackeray and *Brenda Starr*, Nancy Collins now lives in New York City. But as *The Today Show*'s hottest on-camera correspondent, she is more often found in Rome interviewing Burt Reynolds; in Washington, DC, asking Senator Joe Biden about his Presidential aspirations; or in Lake Tahoe grilling Senator Paul Laxalt about his alleged connections with organized crime.

Since she has conquered the worlds of entertainment and politics (pretty much the same thing these days), she has decided to turn her disarming curiosity on the new media stars. "The curiosity other women have about Baryshnikov," she says, "I feel about Ivan Boesky." Soon the business community will be squirming.

Liz Smith: *Who was your toughest interview?*

Nancy Collins: In print? Ted Koppel. Interviewing Koppel was like playing Boris Becker on center court at Wimbledon. He's smart, quick, has a deliciously wicked sense of humor. A very sexy guy, actually. We spent about seven hours talking, at the end of which he said, "Collins, this is the cheapest psychoanalysis I've ever had."

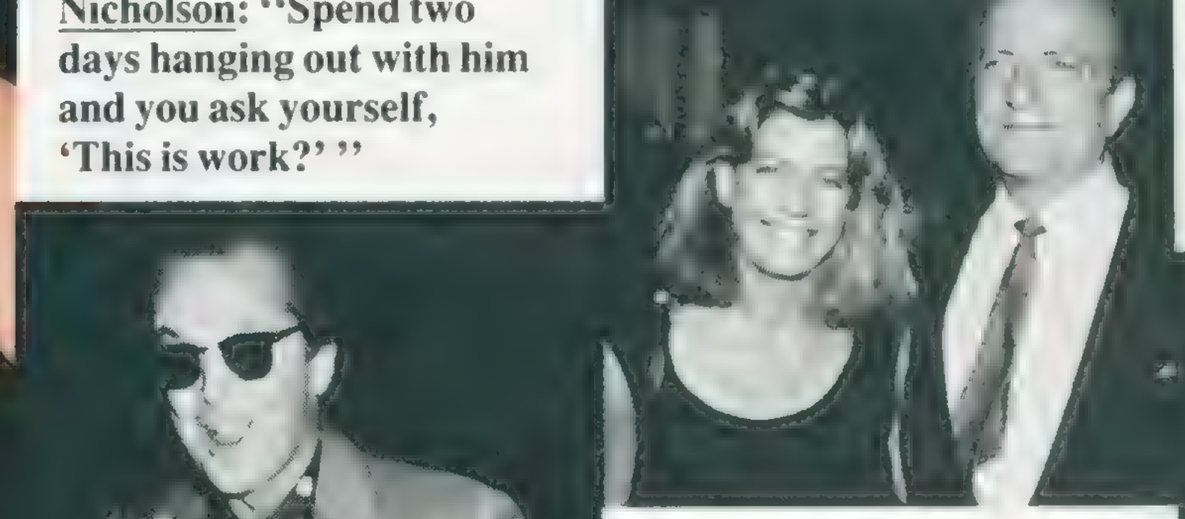
On TV, it was probably Adnan Khashoggi. Getting him to sit down for the interview was the hardest part. It took a month of persistence and negotiations. I was beginning to feel like Henry Kissinger. Finally, they called me on the Sunday before Christmas at 2:00 A.M. and said to be at Khashoggi's apartment in the Olympic Towers at 4:00 that afternoon. Everything was going smoothly and I was beginning to ask about his involvement in the Iran initiative, when suddenly the doorbell rang and in trooped Elizabeth Taylor with her children for tea. Needless to say, this caused some excitement. But Elizabeth went into the next room, and we were able to continue our conversation. I later heard that Elizabeth may have actually helped me out in getting the interview as she had assured Khashoggi that when I interviewed her I had been fair.

LS: *Speaking of Elizabeth, she must have been another tough one to get. "60 Minutes" has been after her for years, and you got five days' worth of interviews with her on NBC.*

NC: It took me nine years to get that interview. Elizabeth and I met in Washington in 1977. She was married to Senator John Warner then. Over the years I just stayed on the case, wrote letters, made phone calls, tap-danced. Last year, when Elizabeth decided to do television on behalf of AIDS research, she requested me.

Erica Lennard

Nicholson: "Spend two days hanging out with him and you ask yourself, 'This is work?' "



Koppel: "At the end of our interview he said, 'Collins, this is the cheapest psychoanalysis I've ever had.' "

"Cosima von Bülow had never before given an interview. When I asked if she ever felt her father was guilty, she told me, 'I've never doubted him.' "

Jour

The Today Show's Nancy Collins, whose questions have been called "despicable" by *The New York Times*, calls herself a "compassionate listener." An intrepid and uninhibited reporter, she reveals herself to get the stars to bare their souls

By LIZ SMITH

LS: *Did you like her?*
NC: Loved her. She's a great dame—in the best sense of the word: smart, down-to-earth, honest. The agreement was we would talk only about AIDS, but somehow we segued into weight, drinking, men, kids, career. Elizabeth is very funny. When she talked about her movie career, she mentioned she was sixteen when she starred in *A Place in the Sun;* twenty-three when she played in *Giant;* and only thirty-four when she was Martha in *Who's Afraid of Virginia Woolf?*

"Elizabeth," I said, "you did everything so young." And she said, "Yes, but I was married a virgin." When I picked myself up off the floor, I said, "That, of course, was to Nicky Hilton. You did once say that you went straight from your mother's house to Nicky Hilton's house. That was a pretty big house you went to." At which point Elizabeth rolled her eyes and said, "Not big enough."

LS: *You've done political interviews on "The Today Show" with Representative Jack Kemp, Senators Joe Biden and Paul Laxalt, and the former governor of Nebraska, Bob Kerrey. Is it harder to get politicians to open up than, say, movie stars?*
NC: Yes. They tend to hide behind politicspeak. Talking about their feelings is anathema to them, which is why it was so refreshing to interview Bob Kerrey. Kerrey is young, attractive, a genuine American war hero who lost part of his leg in Vietnam. At that time, he was dating Debra Winger. He admitted he was in love with Winger but hedged on whether he wanted to marry her. So I said, "Well, if you were to marry, what qualities would you look for in a woman?" Without missing a beat, he said, "Passion. That's it." I nearly fell off my chair. When the piece ran, I was inundated with phone calls from women who said they (a) wanted to vote for him, and (b) wanted to have an affair with him—though not necessarily in that order.

LS: *I'll never get over your asking Jack Kemp if he were gay. How did you rake up the nerve to do that?*
NC: Really, it was a question begging to be asked; I just happened to get to Kemp first. For years there's been a rumor following him suggesting he'd once been involved in homosexual activities. Everybody in the press corps knew the story.

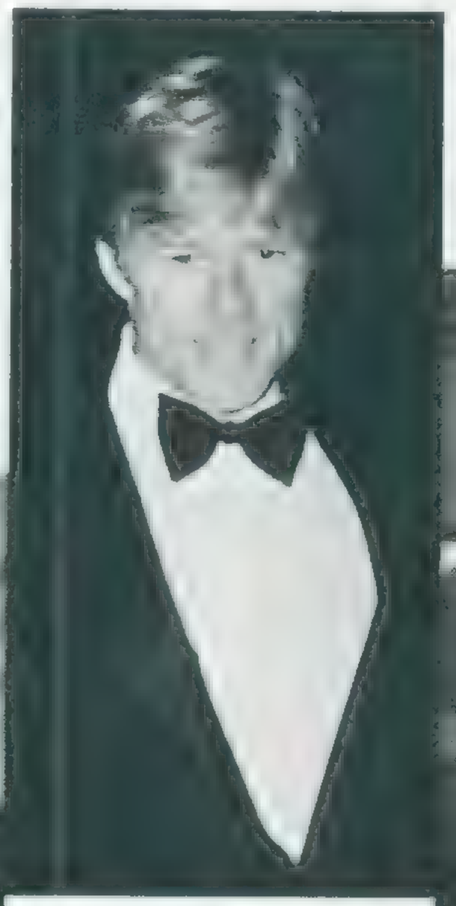
LS: *Which was?*
NC: When he was young—and married—Kemp worked for then-Governor Reagan. He got friendly with one of Reagan's top aides; they even bought a house together in Lake Tahoe. The aide got fired after rumors had surfaced regarding a "homosexual ring," which left Kemp, more or less, guilty by association if nothing else. Kemp denied it, Reagan pooh-poohed it, but the rumor stuck. When Kemp started running for President, it resurfaced in articles in *Newsweek* and *Vanity Fair*. I thought it only fair he be given a chance to explain his side of the story.

LS: *Yes, but how do you ask a question like that?*
NC: Gently. The tougher the question, the softer the delivery. I didn't just say, "Are you gay?" I said, "Could you help me set the record straight? You are saying, categorically, that you have never been involved in a homosexual incident?" And he said, no, categorically, that he hadn't. Bam! Done! Denial on-the-record. Quite frankly, I thought he handled it very well.

LS: *And the public response?*
NC: It caused a flap, which usually means you've hit a nerve. Kemp's people cried outrage, but they knew the question was going to be asked *(Continued on page 390)*

Liz Smith *is a syndicated columnist for New York's "Daily News" and a reporter for WNBC-TV.*

"Redford told me, 'You walk like a Western woman—they cover ground.' "



"Liz Taylor said she went straight from her mother's house to Nicky Hilton's house, a virgin."

Debra Winger and Gov. Kerrey: What he wants in a woman is "Passion, that's it."

Khashoggi: Collins had the nerve to ask the billionaire if he were hard up for cash.

Details, last pages.

A NEW IMAGE

Amanda Pays: the many sides of modern

Twenty-seven-year-old British model-turned-actress Amanda Pays landed in Hollywood just one year ago. Her appeal? Smart, direct, incisive, she exemplifies the modern woman—feminine but not dependent, attractive but not overly "done." She's a charmer...but also a woman calling her own shots (in *Oxford Blues*, *The Kindred*, soon on TV's *Max Headroom*). "I love men's clothes, but I know they're not sexy." Pays also loves pearls, doesn't wear much makeup. "You have to work against the way you look. I'm after 'character' parts."

Giorgio Armani man's jacket and shirt. Scarf, Turnbull & Asser. Estée Lauder's Pink Mist lipstick. Details, last pages.

new mind/body basics

Take charge of your body: how simple—simply radical
—and easier-said-than-done. As much. today. as
that requires honest commitment, it means
treading oceans of expert advice. Exhortations
to do more—and more: about diet, exercise,
body size, appearance. Does self-control mean ending
pleasure? Or losing one's self?
Something's been lost in the fitness revolution:
in this age of narcissism and nascent changes, why
do women feel so bad about themselves?
Feeling good is more than moving a muscle (though
that's part of it); a healthy self-image is
an exercise of mind as well as quads. It means some middle
point between obsession and simply not caring. . .
and caring about what really counts.
What counts? In the following pages, new definitions
of what's "basic": a baseline diet, the exercise
moves that give a woman most,
new goals for body and beauty. Radical ideas. . .
and women taking charge.

Denis Piel

A NEW IMAGE
Amanda Pays

Part of the Amanda Pays approach: a down-to-earth style. She doesn't lead just the life of a movie star but that of an active woman. "In between auditions, acting classes, mundane chores like dropping off laundry, there's yoga, maybe a run afterwards." She admits that her body—rounded, bosomy—isn't model-size; but neither is she obsessed with reshaping it. And although she posed nude for us, she says there's no need for a woman to expose her body: "men rarely do."

Body sculptor Women's Sculpted Body Sweatsuit, George Armani men's pyjama top, Ric Rack Lauren bikini dress, Bonds, last page

Penny Pike

LOOKING GOOD the double standard

In this post-feminist age, a woman's self-worth still resides in her body; but there's a growing awareness, too, that what's "ideal" isn't necessarily "perfect" . . . that aging is not an end to attractiveness. By RITA FREEDMAN, PH.D.

● A woman is being interviewed. "Please describe yourself in a way that gives a sense of who you are." She replies, "Do you mean physically?" When told she is free to choose, she begins with a list of physical characteristics: "I'm short, blond, a bit overweight." In dozens of these interviews, women started by describing their *bodies*. Although more than half worked, some in high-paying professional jobs, *not one* began by discussing herself in relation to her career.

● When psychologist Marcia Hutchinson selected more than one hundred subjects for a project on body image, she carefully chose women who were of *normal* weight, with no history of eating disorders or mental illness. Only *one* out of the entire sample was not trying to lose weight. All were dieting, self-rejecting, suffering from poor body image.

The problem is evident by adolescence: one out of three teenage girls report feeling anxious, depressed, or repulsed as they look at their nude bodies in the mirror. Asked to evaluate photographs of themselves, most women voice criticism rather than satisfaction.

Nearly every woman—at one time or another—suffers from negative body image. "I too felt that I was born into the wrong body, a body that refused, in spite of every imprecation and exercise I could manage, to become anything but the boyish lean thing it was. . . . I wanted more than anything to be something I will never be—feminine, and feminine in the worst way," writes author Nora Ephron.

FEAR OF FLESH

Some women are conscious of the connection between a lack of self-esteem and poor body image, others are not. Most view their bodies inaccurately, distorting reality by seeing themselves as fatter, wider, rounder than they really are or by viewing a body part as grossly abnormal.

Why? Poor body image is largely a product of social conditioning. Our culture teaches women that to be worthy they must be pretty and sets up beauty standards that are unhealthy and unattainable.

An idealized image of feminine beauty is soon etched in every woman's mind, an image that weighs especially heavily on minority women. *Lookism* joins with *sexism* and *racism* to exclude those who are unwelcome in the dominant domain. And, even after two decades of "black is beautiful," Caucasian beauty continues to influence the black ideal.

Body image is in constant flux, influenced in part by how closely the real body conforms to the prevailing norm. If there is a great discrepancy between the ideal and the real (for instance, if a cult of thinness defines most women as overweight), then the majority of women feel pressured to remodel themselves to fit the popular mold.

In every era, a dominant beauty standard exists alongside alternative modes of erotic sophistication vs. adolescent innocence that pull women in opposite directions. In the 1920s, the flappers proclaimed their sexual freedom through short skirts and bobbed hair but bound their breasts to convey a youthful boyish look. Today, a delicate ideal is admired alongside a worship of muscles and athleticism. These shifting, conflicting components of the beauty ideal make conflicting demands on women to maintain opposite body types at the same time. No wonder women find it hard to sustain a positive body image.

Regardless of how extreme a beauty norm may be, once a certain look is sanctioned by enough people it redefines normal appearance. Our current obsession with slimness reveals a cultural neurosis. What can one say about the mental health of a culture that defines the ideal female body as emaciated? Or the ideal face as being unlined forever?

APPEARANCE ANXIETY

Because beauty is linked with femininity, the influence of body image on self-image is greater for women than for men. A woman is more likely than a man to equate herself with what she looks like, what she *thinks* she looks like, or what she *believes others think* she looks like. Studies show that women's self-concepts are correlated with their perceptions of their attractiveness; men's self-concepts relate more closely to perceptions of effectiveness and physical fitness. Among women especially there seems *(Continued on page 359)*

From "Beauty Bound." By Rita Freedman, Ph.D. Copyright © 1985 by D.C. Heath and Company. Published by Lexington Books.

A NEW IMAGE
Amanda Pays
As dressed as Pays ever gets—
"a long black dress, pearls,
black pumps"...never a big
change at night, not a lot of fuss.
Left, a heightened version of her
day look (page 256): an obvious
lack of hair-styling "effort"
—it's the cut that holds the fuller,
bouncy shape... makeup is
embellished but understated.

Women are expected to be svelte, beautiful, and delicate while running corporations with an iron hand

(Continued) to be very little connection between actual physical attractiveness and degree of contentment with their own body image.

LOOKING GOOD, FEELING BAD

The interaction between negative body image and low self-esteem in women has been undervalued as a mental health issue. Distorted body image inhibits sexual expression, contributes to psychosomatic symptoms, increases stress, shame, and guilt. It is implicated in such "female" disorders as anorexia, obesity, agoraphobia, and depression.

Anorectics, for instance, cannot see their emaciated condition and vehemently deny that they look too thin. Agoraphobics hide at home, afraid to expose themselves to public scrutiny. When rigid cultural expectations set up impossible standards, failure to reach perfection contributes to depression. The burden of idealized beauty is added to women's system of "shoulds," increasing their vulnerability to depressive disorders. Women outnumber men by an estimated three to one in the incidence of clinical depression.

Appearance is so closely tied to women's mental health that cosmetics are proving a useful adjunct to therapy. Hospitalized patients have shown dramatic improvement when given daily makeup or weekly facials. Even deeply depressed women who have been unresponsive to other forms of therapy sometimes "return to life" when brought into a beauty salon. Cosmetics have a healing effect because a woman who looks better starts to feel better about herself.

The pathology built into the feminine role (including excessive demands for physical attractiveness) remains invisible as long as the culture defines it as healthy. To enact femininity through preoccupation with appearance, for example, fosters excessive narcissism; yet failure to cultivate good looks causes insecurity and self-rejection. This damned-if-she-does-and-damned-if-she-doesn't situation ultimately leads a woman to personal body conflicts.

Although preoccupation with appearance is considered both normal and healthy in women, an alarming number of women tend to suffer from obsessive self-consciousness. Focused on the smallest details of appearance, these women, sometimes called image addicts or mirror junkies, constantly turn to their mirrors for a "fix" of self-reflection.

Are beautiful women any more self-accepting than their less attractive sisters? The answer is unclear. In some studies, prettier women express greater confidence in their appearance and describe themselves as more feminine and likable. Yet other studies find no relationship between appearance and self-esteem. In fact, pretty women complain that no one takes the problems of being pretty very seriously. Its advantages are assumed to outweigh its disadvantages, but this is not always the case.

Good-looking women do attract more attention, but some of it—sexual harassment on the job, for example—is quite destructive. A man who resents female domination of any kind may try to demean or possess a woman whose beauty threatens to take him over. In fact, fear is an essential part of the romantic obsession with beauty. A beautiful woman is a challenge—something worth possessing, controlling, devouring. Beauty affords not only a reason to pursue a woman but to conquer her as well.

WOMEN AS OBJECTS

While many roles are denied to females, that of beauty object is subtly—and overtly—encouraged.

Girl-watching is a prime example. Street harassment is found in virtually every Western culture. Televised beauty contests legitimize the sport. As people watch women, women become preoccupied with being watched. There are insidious side effects to feeling constantly on display.

Scrutinized, ogled, and harassed, it is not surprising that some women start to dread public places. These are the agoraphobics who become so paralyzed by fear that they cannot leave their houses. Nine out of ten *(Continued on page 396)*

SCHOOLGIRL AND SIREN:
the changing face of Jodie Foster

What's more seductively American than a precocious bone-china blond with a degree from Yale, a swagger and a drop-dead stare, offering, equally, the possibility of vampish beauty? Jodie Foster was a Coppertone Girl at age three, a Disney ingenue by ten, a twelve-year-old drug-addicted prostitute in *Taxi Driver*. Now past the age of consent, the once corrupted innocent has acquired the kind of appearance cameras love, because her prairie intransigence is provocative and because she thinks. With *Five Corners* opening this summer, and an upcoming *Siesta*, Foster thrusts her perfect chin forward and slings words like six-guns. She cries at movies. Hair, Eric Barnard/Cloutier; makeup, Paul Gobal/Cloutier.

the age of SELF-CONTROL

The Puritan ethic, today, hasn't died: it's simply gone to the gym, to the bedroom, to new efforts at self-denial. Does '80s virtue go unrewarded? Or if you master yourself, are you on top of the world?

By RICHARD SENNETT

The 'eighties may well come to be known as the Age of Self-Control, an age consuming diet books rather than chocolate sundaes. As a sobriquet, the Age of Self-Control suggests an affirmative mentality, as opposed to W.H. Auden's description of the postwar years as an Age of Anxiety. But it is not an easy era. Young people in that modern Mecca the gym are so serious about their bodies they seem to take little pleasure in pumping up muscles or stretching tendons: this is hard work, usually done in silence, a solitary struggle to master one's own flesh.

Self-control was the great Puritan virtue. In his essay on the Protestant Ethic, the sociologist Max Weber spoke of self-control as the Puritan's "proof" that he or she was worthy in the eyes of God. Of course, no man or woman in Colonial America could really fathom divine judgment, but Cotton Mather preached what God might generally require of sinful humanity: prove your virtue by denying your body pleasure, avoid looking in mirrors that you may instead peer into your soul. The 'eighties are equally Puritan, though the mirror has been at last permitted—indeed, it has replaced the pew. Dead-earnest boys and girls attempt to prove their virtue by obsessive attention to their bodies. The Puritan dwelt in anguish because he or she never knew if a pious act was good enough: a similar unhappy uncertainty seems to prevail now. When, if ever, will you feel in control?

In some ways, the Age of Self-Control has its roots in America's more immediate past. After the Second World War, Americans used the country's new affluence to prove that home life could be more secure, to put a tangible end to the terrors of the Great Depression. The proof, the suburban nest isolated on its own plot, has always baffled French friends of mine—why didn't we use our dollars to rent or buy nice apartments in the center of cities, near theaters, good restaurants, and cafés? The pleasures of urban life appeared as threats to us a generation ago; we wanted a home life for the children away from the dirt, noise, and crime of the city—in our eyes a place where life was out of control.

The postwar history of relations among the generations in America has been largely a dialogue about security in everyday life. In the 'sixties, the young noisily reported how stifling they found the peace of the suburbs. The counter-culture seemed a massive exercise in losing control: don't study, don't get uptight, let loose, get naked, let it all hang out. Yet the ancient, nagging Puritan voice issued commands even to Abbie Hoffman, Jerry Rubin, and other archangels of disorder. These injunctions were about virtue: the kids in the communes looked down on station-wagon humanity as degraded, mired in an empty life because the suited ones "couldn't get their act together"—an expression Cotton Mather would have appreciated, since the will to change your life is everything to the Puritan.

The 'sixties radical was no more a sybarite than his Colonial forebears. In 1966, when I was a student at Harvard, I bought two pounds of fresh Beluga caviar for nearly nothing (through machinations too sordid to go into); everyone was convinced I had moved radically to the right, even those who shared my bliss. People in our country have a great deal of trouble permitting themselves pleasure. The Puritan voice spoke to both the generation of the 'fifties and that of the 'sixties in family quarrels, admonishing fathers to beware of the city for the sake of their children and sons to beware the caviar for the sake of their souls.

The current generation also seems to be listening to the past, but listening in a new way. It has created an entire industry in techniques of self-help for people who doubt that in the ordinary course of working, making love, and playing they naturally can do the right thing for themselves. For instance, the 'sixties opened the door to frank discussions of sex; the way sex has been discussed since then is all too often founded on the assumption that you aren't good enough as you are, but you can make yourself better if only you work at it. An elderly English friend once confided to me about her husband, "Herbert is hopeless in bed, but we are never bored." This seems a civilized recipe for happiness, if life falls out that way, but one that is hardly tempting today. The sex manual instead preaches that satisfaction is to be had for those who try to do better. And "preach" is the key

word. Even as Cotton Mather would shudder at the subject, he would applaud the rhetoric of current sex manuals, a rhetoric of improved performance, and he would approve the substance and style of other branches of the self-help industry, the diet books and exercise books. All exhort their readers to resolve to do better, an appeal in which inadequacy (our version of sin) prompts the effort at self-control.

What is new about the Age of Self-Control is the social context. For the Puritans, exercise of self-control brought one into harmony with the community. Today, its practice has a profoundly unsettling effect on other people: the more adequate I try to become, the less adequate you feel—the "I" and "you" in this unhappy equation being partners in love.

In a remarkable pair of books, *The Hearts of Men* and *Re-making Love*, the social critic Barbara Ehrenreich has touched on aspects of this equation in the relations between men and women. Ehrenreich argues that the movement for sexual equality has moved in the 'eighties beyond a challenge to male domination. As women have gained more real self-control in their lives through increasing power at work and in the home, men have felt more vulnerable—which for Ehrenreich is all to the good, since the old male stereotypes prohibited us from admitting, much less exploring, our needs for dependence or care. She has put her finger on how even the sons of the most liberal parents felt as boys: we were raised to think of vulnerability as a form of weakness. Equality in adult life is forcing us to rethink and refeel this male assumption. In the intimate lives of many younger couples, the men and the women are therefore heading in opposite directions: women suffering for the first time the classic Puritan male syndrome of trying to "prove themselves" and discovering it can be a treadmill; while men are trying to sort out, for the first time, what adequacy means when you no longer play the old roles of the master or of the indifferent, invulnerable male. Sexual equality is creating a social problem for couples in experiences of "coping," "adequacy," and "self-control." Women are having to learn what difference having more power makes, men what having less means.

Conservative writers have, of course, had a field day with this change. They claim that equality of this sort feminizes men and defeminizes women, that more equality in the family breaks down authority. What they don't talk about is people's actual experience of going through the pains of equality: the experience of defining a selfhood compatible with that of a partner moving in a different way through the world.

Every human being needs to believe life can be brought under control. One school of thought about depression now believes it to be as much the outcome of "learned helplessness" as physiological malfunction. Unlike psychoanalysts, these psychiatrists believe depressed people are brought up in a chill climate in which they are expected to fail. When patients "unlearn" to anticipate failure, it is believed, depression begins to lift. When feeling vulnerable, the body tends to shut down its receptivity to outside stimuli. This is a physiological protective shield. When men first step from behind the shield of male dominance, they are often attacked by depression in their less protected state. A recent study of convalescing elderly patients by Judith Rodin of Yale University makes a complementary point: the body is physically stimulated even by seemingly trivial acts of control, defined by the patient as "what I want" or "how I want it done." People with a high personal need for control can often crash when reality won't submit, as Jerry Burger, a psychologist at Santa Clara University, California, notes. The trauma of the Age of Self-Control seems to me, however, less a psychiatric matter of megalomania than wariness of what might be called "the new partnering." It is more a social trauma. The fears that disturb intimate relationships cloud as well our vision of other aspects of our lives.

A year ago I asked a crop of twenty-year-olds how many of them would travel in Europe during the summer. Few would; the majority were not so much afraid of bombs as of feeling out of place. The same worry that they couldn't cope made many fearful of experimenting with careers. One day I spent hours explaining to a young man who wants to paint but chose instead to be premed that he would enter an overcrowded street down which few can pass to the end; he persisted, because he doesn't feel it's possible to do what he loves. The college students I teach in New York City are the bright middle-class kids who should fit the pre-Yuppie profile, the young people the press calls the "I want" generation; I've yet to hear many of them say "I want" with much assurance in their voices.

When teachers like me first started noticing these attitudes in our students we ascribed the reasons to money. The 'sixties were an affluent age in which people felt free to take chances; the 'eighties, from a kid's point of view, are a more constricted era in which risk-taking would be fatal. But matters aren't that simple.

The economic prospects of young professionals today are as good in their own way as they were in the 'sixties; it's the poor and the working class who are having a rougher time in this conservative era. As government expanded its involvement in the professions in the 1960s, a number of new ways to practice law, medicine, and the sciences developed; that involvement, and the jobs it created, largely remains intact. For women, there is infinitely more room, more opportunity in the professional realm now than twenty years ago. The development of the technical and financial sectors of business in the last twenty years has created other new opportunities in middle-class work, to which women, again, have new access. Yet my students, female and male, act as if they were living in the Great Depression, and they are intent, like their grandparents, on finding themselves niches of survival.

If this is the economic puzzle in the lives of young people, there's a moral puzzle as well. The "I want" generation is supposed to be uninterested in social issues, or interested only in a Rambo-rabid way. In fact, one senses a high *(Continued on page 398)*

Men and women today are moving in opposite directions: women are trying to prove themselves and are discovering that it can be a treadmill; men are trying to sort out what it means to no longer play the invulnerable male

What does it mean to be fit—and what does it take? Exercise and diet, yes. But fitness goes beyond gym appointments and counting calories. It's a way of life—and involves body *and* mind. Fitness means taking a walk. Enjoying the fresh air. Eating an apple. Taking a break. Reaching for low-fat *everything.*

It means taking control, sorting fact from fad, participating—actively—in what's best for *you.*

The real message is that some exercise is better than none and a modified diet does make a difference. Will you live longer? Perhaps. (A Harvard University study, begun in 1962, recently concluded that those who exercised three to five hours a week lived an average of one to two years longer than those who didn't.) Will you better survive modern health hazards of high blood pressure, obesity, stress? Definitely. Reason enough to live the fit life. But if that's not sufficient, consider this: for a woman especially, taking responsibility for well-being has resulted in healthier attitudes—toward appearance, image, aging.

fitness REDEFINED

Fitness, the modern way:
enjoying the simple pleasures
of movement (exercise
can't be beneficial if it's
not also fun)...of sharing
a workout with a friend...
of indulging in an "active"
vacation—here at a good spa,
the Canyon Ranch,
Tucson, AZ. Details, last pages.

listening to your body

Your pulse rate may measure one side of fitness; but it's having a sense of your body that signals when you're fatigued, overstretching, or in need of a walk. By JANICE KAPLAN

Our bodies speak to us regularly, insistently, but for some women, the problem is interpreting what their bodies are saying. Does a twinge in the knee while running mean it's time to stop—or time to push harder and strengthen the muscle? Other women *know* what their bodies are telling them but disregard the admonitions. How else does one explain why a woman continues to smoke cigarettes when she becomes breathless just crossing the street?

Physical activity should be one way of learning about our bodies, but somehow our commitment to exercise has backfired. Intent on exercising properly, getting the most benefits in the least time, we have abrogated responsibility for our bodies to coaches, trainers, "experts." We force ourselves to follow regimens determined by an aerobics instructor or an exercise videotape. "Women defer too much to experts rather than learning about their own bodies and brains," said Estelle Ramey, Ph.D., professor of physiology and biophysics at Georgetown University School of Medicine.

Some gyms/fitness centers do attempt to individualize programs, developing personal exercise schedules. "These can be a tremendous help," said Joseph Lane, M.D., professor of orthopedic surgery, Cornell University Medical College; chief of metabolic bone disease, Hospital for Special Surgery, NYC. "If, for example, you're dealing with weights, there always should be someone showing you how to use the equipment, determining the proper amount of weight and the number of repetitions for each exercise." The problem: When exercise is strictly programmed, it's a chore not a joy. We lose the physical exhilaration that makes us want to continue, to come back again.

"Exercise is a way of experiencing the self," said Robert S. Brown, M.D., Ph.D., clinical associate professor of psychiatry and behavioral medicine at University of Virginia Medical School. "Freud said that ego is really body ego. Erikson claimed that identity is achieved by being at home in one's own body. Certainly, the most likely way to realize an integration of self and body is through exercise you enjoy."

The fundamentals of getting in shape should lead to enjoyment—the ability to run a marathon, hit a firmer backhand, participate in a sport you love. Otherwise, we are forever learning but never expressing ourselves. What's important: knowing how to take the lessons of the gym into your life. Taking your pulse during exercise shouldn't be an end in itself; it should be a way of discovering how your body *feels* at different stages of exertion. Once in tune with that, you have an intrinsic sense of how much to push yourself and can recognize your own limits.

We often see our bodies and our exercise routines as fragmented, unrelated parts. We jog to build endurance in our cardiovascular system, lift weights to strengthen arms, stretch to develop flexible legs. (It doesn't help that our doctors are usually also highly specialized, focusing on a particular malady rather than our overall well-being.) But to understand what our bodies are saying, we have to recognize the links between our minds, our expectations, and our physical selves.

"Three systems in our bodies—the immune, nervous, and endocrine systems—are intertwined," said Dr. Ramey. "So, for example, chronic anxiety not only affects the nervous system, it may suppress the immune response. When you take control of a situation through physical action, you may augment the ability of all those systems to function." Physical activity is an intuitive response to stress that may affect hormones and neurotransmitters. Without exercise, stress may manifest itself as chronic pain—backaches, headaches, or gastrointestinal upsets. The physical complaints are real, the pain is true; recognizing that they are expressions of emotional pressure or anguish is difficult.

One good example of the connections between perceptions and health is response to menstruation. "Probably 3 to 5 percent of women have serious problems with hormonal changes," said Dr. Ramey. "But active, achievement-oriented women are less likely to take time off for menstrual disorders. More traditional women think they can't perform as well during menstruation—so they don't." Dr. Ramey believes that our monthly cycles help us to see ourselves more realistically, to realize that all of us—men and women—are subject to constant biological changes.

Being in tune with our bodies means recognizing not only our monthly cyclicity but our *daily* rhythms. "There are various enzymes that turn on at different times of the day," said Charles Ehret, Ph.D., senior scientist, Argonne National Laboratory, Illinois. "If the daily cycle is disrupted, it can interfere with ovulation. The chemical differences are so dramatic that you can compare it to *(Continued on page 396)*

EXERCISE: WHAT NOW?

Exercise should be an intrinsic part of our lives, but instead it has become a multi-million-dollar industry selling equipment, apparel—and guilt. Health club "experts" play on our fears that we are not doing enough, that a better exercise program will change not only our bodies but our lives. So, in recent years, we have accepted aerobic dancing and weight training, yoga and ultra-running. Exercise plans have become like weight-loss diets—each promising to be new and improved, the only one we'll ever need. The danger is that the hype and hypocrisy creeping into the fitness business will make us forget that the basic purpose of exercise is to feel good, strong, in control of our bodies.

Many exercise centers have become increasingly "scientific," with machines measuring aerobic output, energy consumption, heart rate. A woman plugs her body into the system—but her mind is put on hold. Physical condition may improve, but at what cost to the spirit? "I'm not sure what that kind of exercise will do for making you feel good about yourself or relieving depression," said Dr. Brown, "but I'd hate to think that anyone has lost the joy of movement."

We no longer hear much about an exercise "high," probably because we have sapped much of the pleasure from our sports. Running outside with the wind at your back, feeling the rhythmic breathing in your chest, deciding to push yourself to climb one more hill is a far different experience from moving on a treadmill, registering that you should continue for two more minutes at a pulse rate of 145.

We must bring back exercise into the mainstream of our day rather than keeping it segmented, suggesting it's another task to handle. "We have developed an ethos that you have to be in leotards to be fit," said Dr. Farquhar, "but the truth is that the benefits of exercise are on a continuum. There's not a sudden threshold where you're fit. Even if you do nothing else, you're better off if you take a walk during lunch than if you don't."

The failure of our current attitudes toward *(Continued on page 395)*

NEW DIET/EXERCISE BASICS

To do—or not to do? This is the exercise/diet question. Here, guidelines for staying fit: for busy women—and the busiest days—the very least you can get away with. . . .

LESS-IS-BETTER EXERCISE

- Concentrate on aerobic exercise by walking, jogging, swimming. Goal: twenty to twenty-five minutes, three times a week, at 65 to 75 percent of maximum output. (That usually means getting your pulse to about 130 if you're in your thirties; 125 if you're in your forties; 115 if you're in your fifties.) An alternative: Exercise five times a week at 50 percent of aerobic capacity. (A pulse of about 90-100.) A brisk walk will do. If you do less, *don't* be discouraged.
- Work on flexibility by stretching after any aerobic activity. As you get older, muscles tighten, require more (and gentler) stretching. Distinguish between *stretching*—which is to improve flexibility—and *warming up*, which is, literally, to get muscles warm, blood flowing. Warm up before exercise by moving gently, jogging in place.
- Build strength with exercises that challenge specific muscle groups. If your main exercise is running or walking, exercise with light weights afterwards to improve upper-body strength. Other alternatives: rowing machines, weight training, isometric exercises.

GAIN WITHOUT PAIN

- Don't push tight muscles. If you do, you may experience the feeling of "ping"—the muscle ripping. Stop your activity immediately, apply ice. (More on treating muscle injury, page 370-371).
- Another common injury: a sprain that occurs in the soft tissue. You may feel instability around a knee, ankle, or shoulder or notice that the joint has a greater range of motion than usual. To curtail further injury, elevate the limb and put on an Ace bandage.
- Overstretched or tired muscles may go into spasm. Try to relax them with heat, massage. Anxiety may keep the muscle locked in spasm; relaxation techniques may help.
- Mobilize arthritic joints gently. Go through your range of motion and try to extend it.

DIET YOU CAN LIVE WITH

- Focus on eating whole grains, fruits, other complex carbohydrates. Studies suggest it's one way to reduce your cancer risk.
- The American Heart Association urges limiting cholesterol, saturated fat. "We're eating fewer eggs, less red meat, butter," said John W. Farquhar, M.D., "but more cheese than ever. Cutting back there may be a key to preventing heart disease." The trend toward "natural" foods will backfire if it means we eat more butter, cheese, eggs.
- Within limits, the *amount* of food you eat may be just as important as *what* you eat. Several studies suggest that a general reduction in calories is the best way to live longer and reduce disease risk. Try to maintain an ideal level of 1400-1800 calories per day. Dropping below what you burn at rest (10 cals./lb.) may cause changes in metabolism and make long-term weight loss more difficult.
- Have a good balance of calcium in your diet. In addition to its role in helping to prevent osteoporosis, calcium may lower the risks of colon cancer, high blood pressure in certain people. Avoid megadoses (over 1000 mg.) of calcium; too much can be as dangerous as too little.
- Eat breakfast even if you're not hungry; otherwise, you'll experience a surge in hunger at the next meal you eat. Eat *more* frequently rather than less: it's a good way of keeping appetite in check.

Sex discrimination of the modern kind: three male members of a Maryland gym went to court after they were barred from a women's-only aerobics-dance class. The reasoning: the women were often in "sexually suggestive" positions during the workout, claimed gym spokespeople. The ruling (passed by the Montgomery County Human Relations Commission), in favor of the men (the U.S. Supreme Court declined to review the decision)... - in fact, more and more women are working out with the opposite sex—not competitively, not as a measure of muscle power or strength, but for the motivation ...and the pleasure. Details, last pages-

Mark Cohen

MUSCLE moves

In pursuit of a stronger body, a leaner line, we pump, stretch, shape our muscles, often abusing them through overuse. Always, human muscle has the potential to be remade. Smarter, safer moves, now, next page . . .

BASIC MUSCLE MOVES

What makes a muscle "fit"? Three components: strength, flexibility, tone. Here, safe, fast ways to shape up muscles now . . . By JUDITH SCHMID

WORKING MUSCLES

The miracle of muscles is that the more you use them the healthier they become. Neglect them, and they weaken, stiffen, cease to support adequately the skeletal structure and inner organs. Push them to their limits, and they gain strength, flexibility.

Experts have discovered that muscles, when exercised, *increase their capacity to use energy more efficiently*. To be in peak condition, muscles must be trained for both *strength* and *endurance*, since each type of exercise has a different effect. (Some research has shown that muscles trained for endurance may actually grow new blood vessels, which helps improve circulation.)

Experts now stress the importance of combining both strength and endurance training *with* stretching exercises. "It is essential to keep muscles flexible in order to prevent injury and to maintain full range of motion in the joints," said Irene von Estorff, M.D., assistant professor of rehabilitation medicine, Cornell University Medical College, NYC.

The good news: you don't need an ambitious program to keep muscles fit. "A general aerobics program, with adequate attention given to flexibility and strength, should accomplish this goal," said Jack Wilmore, Ph.D., professor of physical and health education, University of Texas, Austin. What's considered "adequate"? Twenty to twenty-five minutes of aerobics and twenty to twenty-five minutes of strengthening exercises, both performed three times weekly. Break up your exercise program by performing an aerobic activity (such as running, bicycling, or swimming) three times weekly; do strengthening exercises on alternate days.

WEIGHTS: WHAT'S BEST DEPENDS...

Not all fitness experts are in agreement about the most effective way to strengthen muscles. One direction: a search for methods to get the most accomplished in the shortest time. The newest approach to efficiency: *circuit training*, in which the trainee moves rapidly, in a prearranged sequence, from one station to another, each designed to strengthen a particular set of muscles.

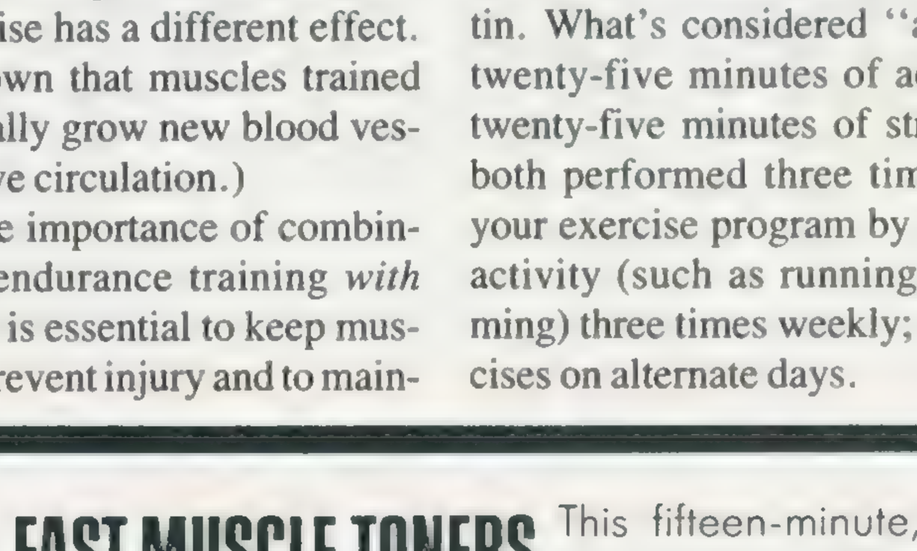
Other experts believe that *isokinetic exercise* is the most efficient method for strengthening muscles because it allows them to work *at full capacity throughout an exercise*. In true isokinetic exercise, a muscle works against a resistance that varies at each point along the range of motion so that resistance is matched to the maximum force the muscle can apply. "Isokinetic exercise requires special equipment that allows you to move at a fixed rate of speed. The available equipment is costly, but more and more gyms are acquiring it," said Dr. Wilmore. (Manufacturers of variable resistance equipment: Keiser Sports Health Equipment, 411 S. West Ave., Fresno CA 93706; Universal Gym Equipment, Inc., Box 1270, Cedar Rapids IA 52406.)

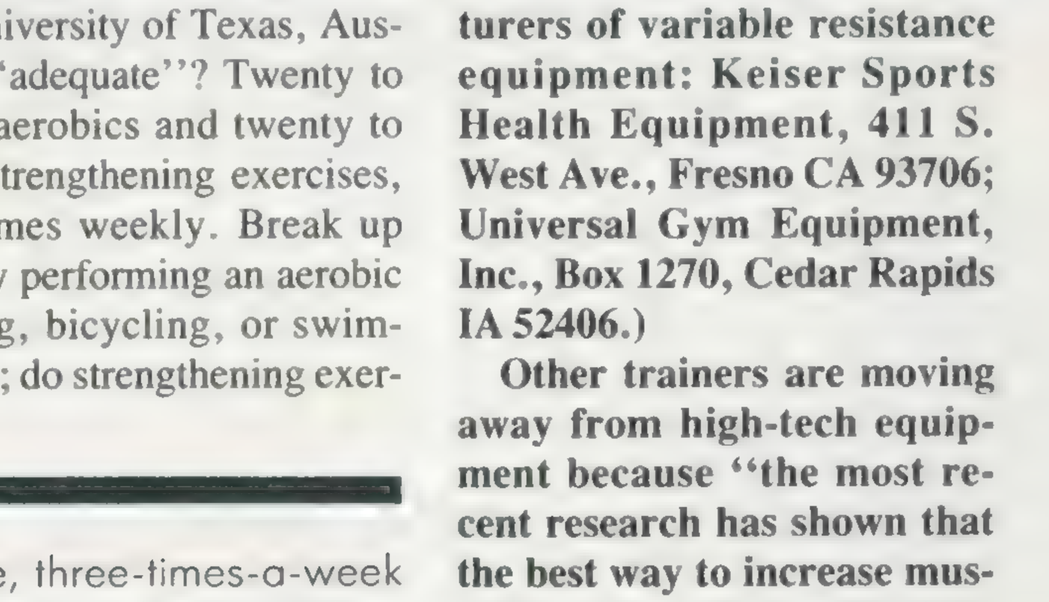
Other trainers are moving away from high-tech equipment because "the most recent research has shown that the best way to increase muscular strength is with free weights. The main advantage of free weights is that in order

(Continued on page 395)

5 FAST MUSCLE TONERS

This fifteen-minute, three-times-a-week plan (done in addition to a basic aerobics program) was designed by Canyon Ranch executive fitness director Karma Kientzler. Begin by doing eight repetitions (one set) of each; work up to three sets. For added resistance, use rubber exercise bands, as shown.





Michel Comte

MUSCLE "BURN" DEBUNKED

Researchers still don't understand what causes the pain or "burning" in muscles that can occur during vigorous or prolonged exercise. "But it is fairly certain that this discomfort is caused by some biochemical activity in the muscles—probably accumulation of the metabolic products of exercise—that irritates nerve endings," Dr. Wilmore said. Is exercise burn harmful to muscles? Probably not, as long as the pain stops within a few hours after exercise and does not return next day.

Stiffness and soreness felt the day after an unusually heavy bout of exercise indicate that muscles have been overtaxed. "We now know that delayed-onset pain is the result of actual damage to muscle fibers during exercise," said Dr. Wilmore.

If you are out of shape, pain during exercise should serve as a warning. "When your muscles have not been used for some time, they tend to stiffen, become more susceptible to tears during exercise. Anyone whose muscles are out of shape should start an exercise program gradually," said Dr. von Estorff.

HEART: "AEROBIC" MUSCLE

The heart is constructed almost entirely of muscle that, like skeletal muscle, needs to be trained to maintain efficiency. The *minimum*: "Twenty minutes of aerobic work at about 65 to 75 percent of maximum heart rate, at least twice weekly. If you want to improve endurance, you need to move up to three or four times weekly or else increase duration or intensity," said Dr. Wilmore.

(Continued on page 395)

PAIN EXPLAINED

A sudden, severe pain during exercise—especially if it is accompanied by a popping or crackling noise—usually indicates a serious injury, possibly a torn muscle, tendon, or ligament. Such an injury should receive prompt medical attention, preferably from a physiatrist (a specialist in rehabilitation medicine) or an orthopedist. If you can't get to a doctor immediately, *apply cold—never heat—to the injured area.*

The purpose of applying cold: "to produce constriction of blood vessels, so that there is less blood flowing to the area, less swelling and inflammation. Cold also helps to relieve pain," said Balsley. Best method: Take an ice cube, rub the area gently until ice melts, but never for more than five minutes. Repeat from time to time. Or, make an ice pack with an insulated bag or a plastic bag wrapped in a towel; don't use for longer than thirty minutes at a time.

Mild soreness felt the day after exercising can also be treated with ice. If soreness or pain persists for more than two or three days, seek medical advice.

CRAMPS & SPASMS: CAUSES, CURES

A muscle spasm is a sudden, painful contraction of a bundle of muscle fibers. It can occur during exercise or for unexplained reasons when muscles are tense or overstressed. How to obtain relief: A spasm is best treated with ice. Minor leg stiffness can be relieved by massage and gentle movement of the cramped muscle. Heat treatment, which increases blood flow, often helps the muscle to relax. Spasm of the back muscles is more difficult to treat and may require rest and physical therapy.

Leg cramps, especially those when lying in bed, are usually caused by a spontaneous muscle contraction and can be relieved by massage or walking. But sometimes leg pain that occurs while lying down is produced by a back problem.

Some experts claim that there are no effective over-the-counter drugs to relieve muscle spasm. Prescription drugs are sometimes given; but many physicians feel physical therapy is more effective. If you suffer from chronic cramping, consult a physician.

MUSCLE "SHAPE": GENES OR GYM?

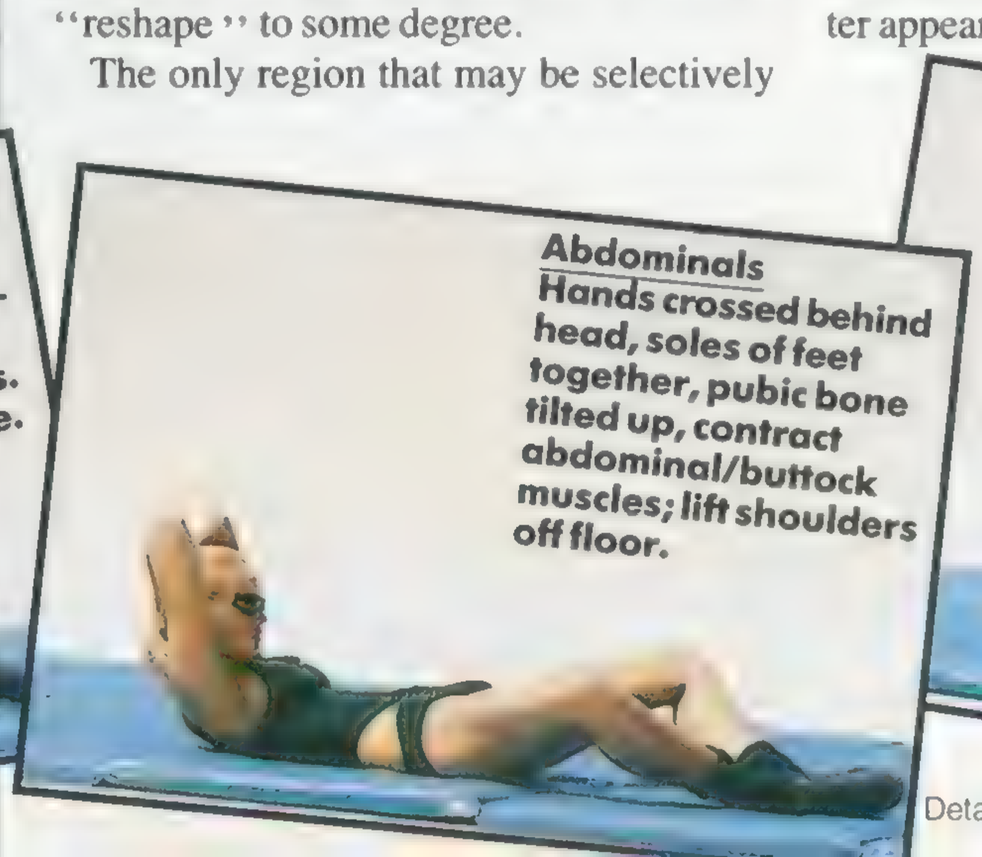
Some women seem to have a natural suppleness and flexibility they can maintain with little exercise. For other women, it's an uphill battle to keep in good enough shape to touch their toes. "There is no question that, to a large extent, the degree of flexibility is an inherited trait," said Dr. von Estorff. There is also a strong genetic element in muscle strength and endurance, although all can be improved by training. "But it is clear that each individual has natural limits that are genetically predetermined and that some people are endowed with advantages over others," Dr. Horton said.

Whether or not strength training causes a noticeable increase in muscle size also seems to be influenced by genetics as well as gender and the type of exercise. In the majority of women, weight training causes only modest increases in muscle size. In addition, *multiple-repetition training with small weights*—which is an excellent way to improve both strength and endurance—causes little visible change in muscle mass.

"SPOT" REDUCING?

Experts agree that you can't selectively "burn off" fat from any single part of the body by exercising to build up muscle. But if you eat fewer calories than you expend, you *will* lose body fat evenly throughout the body. If you strengthen particular muscle groups *as* you lose fat, you may be able to "reshape" to some degree.

The only region that may be selectively "reduced" by exercise? The abdomen. "The abdominals are unlike any other skeletal muscles because they support internal organs—which tend to bulge, causing muscles to slacken. Strengthening the abdominals so that they support the internal organs more correctly can give the abdomen a flatter appearance," said Dr. von Estorff.


Abdominals
Hands crossed behind head, soles of feet together, pubic bone tilted up, contract abdominal/buttock muscles; lift shoulders off floor.

Details, last pages.

SPAS for the fit life

...where programs are custom-made to be in sync with a woman's needs

By SHIRLEY LORD

Whatever happened to the "women only" pampering spas of the early 'sixties—with "exercise" an hour-a-day option, one often not opted for?

What happened was a change in the lives of women—and a radically changing view of fitness—with active, achieving women needing more and more and still more energy to cope with the demands of work and family . . . energy that only a fit life can bring.

In response, many of the most "known and loved" spas revamped their programs, replacing the "passive" with the active and opened their doors to men—for "men only" and coed weeks, altogether making fitness much more fun. The newest spas are nearly all coed.

There's a new definition of "R & R," too, at the new spa resorts, where experts, often physicians, carefully program physical activity (as much as six hours a day) with well spaced "rest" breaks in whirlpools, herbal-wrap rooms, outdoor solariums. In fact, the most modern thinking behind the most effective and successful spas (whether long established or new) is to train the mind to concentrate on training the body for improved fitness and well-being.

"It's a concept that, strangely, often gets lost in the glossy brochures; yet that's what going to a spa should be all about," says Mel Zuckerman, founder and owner of the Canyon Ranch in Tucson, AZ (800/742-9000), a pioneer in well-supervised programs that teach guests how best to continue "spa" *(Continued on page 397)*

New spa "basics": The option of going it alone —or coed... monitored "rest breaks" (never an overdose of sun allowed) ...carefully coordinated days with up to six hours of safe, varied movement. Here, time out for fifteen minutes of morning sun (Chanel's Protective [illegible] lotion [illegible] at the Canyon Ranch [illegible], Arizona. [illegible] by [illegible] by [illegible] Border. [illegible] pages.

MIND/BODY: THE NEW BASICS

VOGUE PATTERNS

VOGUEPATTERN #1193

...ing/nothing coat—a jacket, the classic that "goes" to dressing this year, the finisher that "makes" a look right now. On these four pages, pockets to sew—the best of their kind, all cut a little longer to go over short skirts or pants, all neutral cream to khaki (strong summer choice) in colorings, all in fabrics light enough to wash in warmer weather, but seasonless enough, dressed enough to take you further. One possibility, left: a classic double-breasted jacket, slightly longer and narrower at the hip, in soft, seasonless khaki wool gabardine. Vogue Pattern #1193. Anglo Fabric. *Right:* Clean, uncomplicated, and very easygoing—a long, unlined car coat, a little longer at the hip, in polished combed-cotton Belgian army cloth. Yves Saint Laurent for Vogue Patterns #1836. Fabric [illegible]. Beauty Notes: [illegible] makeup this summer, Max Factor Penny Lips. Jerry Maysellich. Three [illegible] four pages: Alex Hillkirk for Kenra salon NYC, makeup, Jan Brinkerhoff Details, shirts, sewing information, and [illegible] pages this issue.

VOGUE PATTERN #1924

Jackets:

the real starting point

VOGUE PATTERN #1193

More of the best jackets around—the key jackets to sew. The purest example, *left*: the clean, classic cut of a single-breasted jacket in seasonless off-white wool gabardine—what could be easier or more appealing? Vogue Pattern #1193. Anglo Fabrics....*Right*: The safari jacket at its most attractive—a longer, unlined wrap version in a beautiful cream silk gabardine. Vogue Pattern #9854. Shamash fabric....*Beauty Note:* More of the best news around—a supplement to help nourish skin—Avon Collagen Booster line controlling lotion. Details, stores, sewing information, last pages.

Elisabeth Novick

Jackets:

the real starting point

VOGUE PATTERN #9854

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works and what doesn't: adding interest, changing proportions—a piece that does it all. . . strength-in-multiples: the hot accessories of the season. . . day or evening—couture clues to fall

Warm weather—summer in the offing—usually brings its own distinct way of dressing, generally one that's a little freer, a little more relaxed. It's a time when we all feel inclined to experiment more, to seek out something new.

This season, that "something different" might take the form of a new, charming elasticized tube. In stretchy fabrics—soft, totally "foldable" and malleable—these simple tubes may be as much as two feet wide; you can curve one around the body at the waist, use one to hug the torso from the chest to the hips. It might even work as a snug little skirt. As an add-on piece, you'll find the tube functions much like a tank top over a T-shirt: changing the color, the line, the overall shape of anything from a maillot to a full skirt. Look, for example, how Missoni's wide, bodice-like, acid-yellow tube (3) adds a quick play of color to their zig-zag knit, changing the proportion, adding interest, to what's essentially a simple little dress. Whether pulled on or rolled over, a new stretchy "tube" is one item that can turn something simple into something special, every time. If you find you can wear the looks, chances are you'll be playing with these pieces all season.

Also special, but in a different way, are the number of good-looking jackets around: superbly tailored variations on classics, most are gently fitted, updated, inviting—pieces every woman instinctively knows how to wear. There are some, however—elongated, highly stylized and shaped—that require more working out in the wearing. Unique pieces, they're **the sort of jackets jacket collectors invariably love: they give a new turn to separates dressing.**

Comme des Garçons' double-breasted morning jacket with its peplumed "bustle" (2) is just such a piece—not an all-around hacking jacket, by any means. In this issue, on Rosie Vela, jeans function as something of a universal (almost "invisible") jacket base: in real life, a jacket such as this would slip over soft white trousers or grey flannels; go with a skirt, perhaps in a rich green; at night, with black gabardines. The best way to wear a jacket like this is probably into evening. With side-striped black trousers, a crisp white high-necked shirt, it's an offbeat look for "black tie" dressing.

Yet another key to the more experimental side of warm-weather dressing: accessories with a strong, exotic character. The earthy, desert tones and irregular textures of heaped-on beads (1), like amber, jade, agate, tiger's eye, and palmwood, are one choice. But beyond the rough tones and textures (no high-shine golds here), **it's the multi-massing of the necklaces—anywhere from six to well over a dozen—that makes the season's look;** a single strand says nothing at all. Beads such as these best set off straplessness, bare skin, a long batik skirt. In winter, these beads could easily be the foil to soft cashmeres.

One of the fashion pleasures at this time of year is the "sneak preview" that the couture gives of the shape of the season ahead. And that's one good way to read the day and evening looks (4, 5) here by YSL.

2

5

In his off-the-shoulder black lace evening dress (4) with its long, slim torso, you can see **how the whole idea of big-skirted, pompous-sleeved late-night dressing is apt to streamline—and shorten—in months ahead but still keep its femininity, its utter charm.** His short, straight black ottoman skirt and almost fluorescent-pink blazer (5) are also tip-offs to new shapes: the longer jacket, indented *slightly*—but easily—at the waist, shaped without being tight; a short, slim skirt. With darker stockings and good pumps, it looks like a leggy—and flattering—proportion to look forward to, come fall.

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VOGUE'S

health style

Touch: body/mind benefits...diet vs. cancer...
cholesterol checkups...prevention: what counts

What do experts feel are the most important health-protecting habits? According to a survey of over one thousand doctors published in the *American Journal of Public Health,* the five most important steps to take right now are eliminating cigarette smoking; wearing protective clothing/equipment if you work with hazardous chemicals; avoiding excessive caloric intake; eating a balanced diet; and always wearing seat belts in a car. Given a choice of twenty other potential health-promoting behaviors, physicians also included avoiding saturated fats in foods and drinking alcohol in moderation among the "top ten" of healthful habits. Taking vitamin supplements, however—which many of us view as daily "health insurance"—was ranked *last* among twenty-five behaviors that could have an impact on an individual woman's or man's health.

Another study, from the U.S. Public Health Service, confirms what many experts have suspected: that while Americans' knowledge of health habits has improved greatly within the last five years, our actions don't always reflect what we know. Among the goals being set for the country by 1990, said J. Michael McGinnis, M.D., U.S. Department of Health and Human Services: turning our awareness of the importance of nutrition, regular physical activity, stress reduction, and high-blood-pressure control into activities that become part of our everyday lives. "Evidence continues to show that our life styles have a very real impact on our present and future health," said Dr. McGinnis, "and that young adults are less likely to practice good health habits than the population as a whole. It is our goal by 1990 to help *every* American adult to learn how to take greater responsibility for his or her health."

Fat fighter? Claims that taking lecithin supplements will "dissolve" away fat and cholesterol not only seem too good to be true—they are not factual. In fact, say experts, there are no valid health reasons to take supplements of this natural blood component at all. What has been proven, however: that the liver produces all the lecithin the body needs, and that additional lecithin, from food or supplements, is simply "discarded" through digestion. . . .

PERFECT PICNICS

Approximately one in six Americans develops a case of food poisoning each year, most often in warm weather. Yet taking simple preventative steps when preparing foods for outdoor eating could eliminate the majority of problems, say experts at the Food and Drug Administration. Their advice:

●Keep foods hot or cold, not at room temperature. Foods cooked too far in advance or not adequately refrigerated before serving can be sources of food-induced illness.

●Brush-scrub vegetables or fruits at home before packing a picnic meal to remove bacteria or parasites from surfaces.

●Cool hard-boiled eggs in air, not water; germs in contaminated water can penetrate eggshells. Keep hard-cooked eggs cold.

●Keep uncooked meat or poultry cold. Be aware that ground meats (e.g., hamburger) are more susceptible to bacterial contamination than whole meats (chicken breasts, steaks)—and unpack and cook ground meats first at a barbecue.

●Bear in mind that unrefrigerated mayonnaise-containing salads and soft cheeses are prone to bacterial contamination.

●If stomach pains, diarrhea, or vomiting become severe, consult a doctor.

(For more news, booklets to order, see the Health Style Guide, page 388)

WHILE MOST OF US THINK WE SPEND TWO TO THREE MINUTES BRUSHING OUR TEETH TWICE A DAY, STUDIES SHOW THAT MOST OF US BRUSH FOR *LESS THAN ONE MINUTE* AT A TIME. HOW LONG DO YOU *NEED* TO BRUSH? BENNY HAWKINS, D.D.S., AND COLLEAGUES AT THE UNIVERSITY OF IOWA COLLEGE OF DENTISTRY FOUND THAT THE AVERAGE PERSON REQUIRED *FIVE MINUTES* TO REDUCE PLAQUE BUILDUP ADEQUATELY. ALSO RECONFIRMED: DAILY FLOSSING IS THE ONLY WAY TO REMOVE PLAQUE FROM *BETWEEN* TEETH.

THE FIDGET FACTOR

The number of calories each of us burns up in a typical day varies greatly from one person to another—a difference only partially explained by how much exercise we get and the percentage of our body tissue that is "high-metabolism" muscle vs. "low-metabolism" fat. What a new study suggests may account for up to 20 percent of the calorie-burn variation: the amount of nonstrenuous activity—or fidgeting—that you do. When researchers at the National Institutes of Health (NIH) measured the twenty-four-hour energy use and activity levels of almost two hundred adults, they found that spontaneous nonexercise activities—toe-tapping, finger-drumming, pacing—added between one hundred to eight hundred calories to daily caloric burn-off.

"While fidgeting a great deal is no guarantee against being overweight, studies have shown that slim women seem to be more spontaneously active than overweight women, and that the tendency to fidget—like the tendency to body size and weight—seems to run in families," said Eric Ravussin, Ph.D., visiting scientist, NIH Clinical Diabetes and Nutrition Section, Phoenix, Arizona.

"Studies suggest that some people fidget four times more than others of the same sex, age, body size, and body-fat percentage. From the point of view of slimness, it may be an advantage not only to be aerobically active but to be the type of person who literally has trouble sitting still for more than a few minutes at a time. While we think of expending 'nervous energy' as being inefficient, in a world in which most of us take in more calories than our bodies need, being a fidgety person may be more 'efficient' than we realize."

NEW

CLEAN CONDITIONERS

To condition or not to condition? The problem is, some conditioners can make clean hair feel weighed down and dirty. But not anymore.

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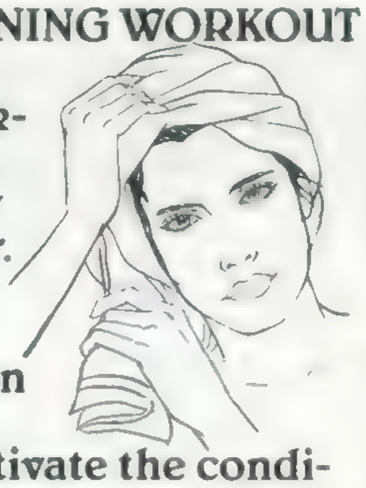
Jhirmack's new conditioners. Formulated for clean conditioning. Choose from E.F.A., Nutri-Body, Gelave, or Natural Performance Formula.

CONDITIONING RIGHT

After washing your hair, massage in conditioner. Concentrate it on the ends of your hair and on the areas especially damaged from blow-drying. Then, rinse as usual.

CONDITIONING WORKOUT



Before working out, put conditioner on your hair. Then, wrap your hair with a cotton scarf. The heat will activate the conditioner and moisturize hair.

With Jhirmack's new conditioners, your clean, shiny, healthy-looking hair will *stay* clean, shiny and healthy-looking.

New Conditioners, by Jhirmack. A must for clean conditioning.

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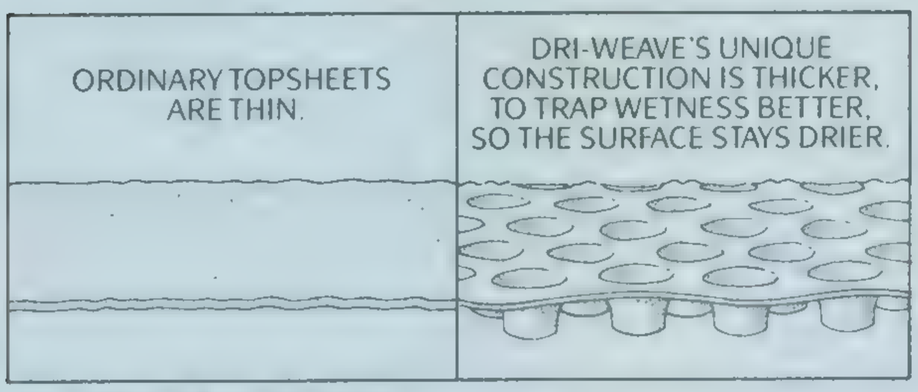
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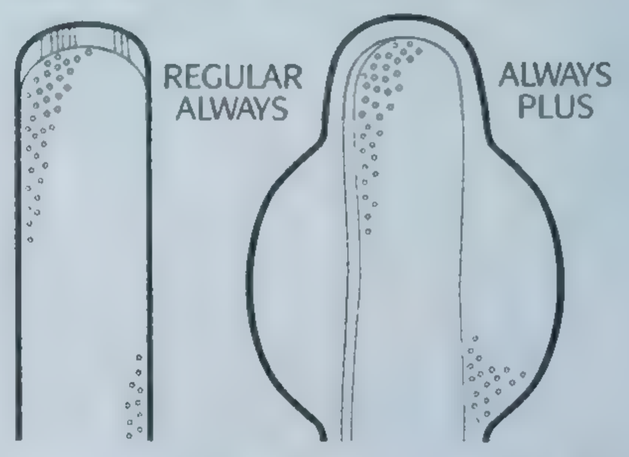

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health style

Your diet: cancer-fighting foods?

BY JUDITH S. STERN, Sc.D.

Over the past few years, we've heard news of scientific research that suggests we make major changes in our diets in order to reduce our cancer risks. The problem: some of the most thorough studies conflict with each other. In part, these contradictions reflect the fact that when you change one component of your diet, you inevitably affect other nutrients, all of which may interact to affect cancer risks. Plus, it will be many years before results are in from large-scale intervention studies (in which subjects' diets are intentionally changed to test a theory). While the scientific debate continues about the existence of an "anti-cancer" diet, there remains the practical problem of the best way to eat.

The National Academy of Sciences (NAS), the American Cancer Society (ACS), and the National Cancer Institute (NCI) have issued guidelines for "prudent diets" to try to lower Americans' risks of cancer. These guidelines emphasize consuming less fat, eating more fruits and vegetables and whole grains, limiting your intake of smoked and salt-cured foods, modifying cooking methods, and moderating your intake of alcohol. Beyond these general suggestions, there is increasing evidence that more specific diet changes may also be in order.

FAT VS. CALORIES

A twelve-year prospective study conducted by ACS supports the recommendation to avoid obesity (i.e., excess calories). Obese women (those who weigh 40 percent in excess of their desirable body weight) had a 55 percent greater risk for certain cancers (breast, uterus, gallbladder, kidney, stomach, and colon). According to Richard S. Rivlin, M.D., professor of medicine at The New York Hospital-Cornell Medical Center/Memorial Sloan-Kettering Cancer Center, if you are obese and develop breast cancer, losing weight can improve the outcome. He recommends that women with a personal and/or family history of breast cancer have their diets evaluated by a professional nutritionist.

While experimental evidence suggests that excess dietary fat increases tumors in laboratory animals, other research conducted by David Kritchevsky, Ph.D., associate director of the Wistar Institute in Philadelphia, concluded that reduced *calories*—not less fat—were associated with reduced incidence of breast cancer in laboratory animals. Furthermore, a five-year Harvard Medical School study of 89,538 female nurses, published in *The New England Journal of Medicine*, showed no differences at all in the incidence of breast cancer between women eating a very high-fat diet (44 percent of total calories) versus those eating less fat (32 percent). Whether this was due to the fact that both diets were still too high in fat is not yet known.

While it may be premature to counsel American women to cut fat intake to a specific percent of calories in hopes of reducing their risk for breast cancer, it seems prudent to avoid excess body weight. For most women, this is easier if you cut back on high-fat foods because fat is the most calorically dense of all nutrients.

THE FIBER QUESTION

Americans typically consume about ten to twenty grams of dietary fiber daily; NCI recommends increasing this amount to twenty-five to thirty-five grams. The basis of this advice: studies have shown that the incidence of colon cancer is lower in populations that eat twice as much dietary fiber as Americans. The unanswered question: whether Americans' increased risk is rooted in a low-fiber or a high-fat/calorie intake.

One theory: that dietary fiber protects against colon cancer by decreasing the exposure of intestinal cells to carcinogens owing to increased food bulk and faster movement through the digestive tract. Since we don't know whether different types of fiber differ in their protective action, it is prudent to eat a variety of foods high in fiber (i.e., whole grains, fruits, vegetables) rather than to take fiber supplements.

VITAMINS A, C, AND E

In the laboratory, vitamin A (and similar synthetic chemicals) has been shown to reduce the incidence of certain forms of cancer in animals. Populations eating diets low in vitamin A or beta carotene (provitamin A, which must be converted to vitamin A by your body) have increased risks for lung, bladder, and larynx cancer.

Experts emphasize that you should eat foods daily that are rich in beta carotene (dark-yellow and green vegetables and fruits such as carrots, spinach, tomatoes, apricots, papaya). However, vitamin A supplements, taken in large amounts (at least five to ten times the USRDA of 5,000 IU daily), can be toxic and can result in headaches, liver failure, and worsened skin conditions. While beta carotene is not toxic, large amounts can temporarily turn skin yellow. For all these reasons, experts advise against taking beta-carotene supplements.

Studies suggesting that vitamin C or vitamin E can help to prevent cancer are still controversial, but there is widespread agreement that large amounts of vitamin C cannot cure cancer.

BEYOND BRUSSELS SPROUTS

Populations that routinely eat cruciferous vegetables (so-named because their leaves form a cross) have a decreased incidence of cancers of the gastrointestinal and respiratory tracts, and experts now recommend eating two or three servings of these vegetables weekly. It is premature to take supplements that supposedly contain extracts of these vegetables to prevent cancer. While these vegetables (Brussels sprouts, cauliflower, cabbage, broccoli, rutabagas, turnips) contain some compounds that inhibit cancer in laboratory animals, the compounds have not been identified.

ALCOHOL FACTORS

Excess alcohol (more than two drinks per day), especially in combination with cigarettes, is associated with increased risk of cancer of the upper gastrointestinal and respiratory tracts. If you drink, do so in moderation.

FOOD PREPARATION

Some cooking methods (barbecuing or smoking) can produce cancer-causing substances. During barbecuing, for example, the fat from meat can come into contact with hot coals and produce carcinogenic hydrocarbons which then adhere to the meat's surface. Smoked foods may have absorbed some of the tars in smoke (liquid smoke seems to be less hazardous). NCI suggests wrapping food in foil before you begin to barbecue and/or raising your grill to a level at which the meat will cook more slowly, or considering safer, alternative cooking methods.

There's little question that what you eat during your lifetime can influence your risks for developing certain kinds of cancer. But it may not be possible to develop a diet that protects all people against all forms of cancer—and, at this point, experts agree that moderation and getting nutrients from eating a variety of foods seem to be the wisest diet choices. To receive more information about diet and cancer, call the Cancer Information Service of NCI: 800-4-CANCER; or, in Alaska, 800-638-6070; Hawaii, 808-524-1234.

Judith S. Stern, Sc.D., *is a professor of nutrition at the University of California, Davis.*

health style

Your well-being

BY BARBARA LANG STERN

From infancy through old age, touch is a fundamental human need. Modern science is just beginning to comprehend what mothers have known intuitively: a caring touch helps to heal both body and spirit. Today, there is renewed interest in touch healing and the "laying on of hands" still practiced in some churches. Dolores Krieger, Ph.D., R.N., professor of nursing at New York University, teaches "therapeutic touch," a treatment that doesn't involve direct contact with the body but rather works with the patient's field of energy, which extends a few inches beyond skin, to aid healing, relieve pain, reduce stress.

Your skin is studded with about five million nerve endings, or touch receptors, that send messages along the spinal cord to the brain, stimulating it to secrete chemicals and to perform activities that affect your whole being. For example, a hug or pat that cheers you also causes a rise in hemoglobin, the red substance in blood that transports oxygen, the cells' energy source. Even comatose patients, after being stroked, have higher hemoglobin levels, reports Sherry Suib Cohen in *The Magic of Touch* (Harper & Row).

Touching: why simple physical contact can heal, give you a lift

A soothing touch can cause your heart rate and blood pressure to drop. When people stroke their pets, human and animal heart rates and blood pressures can fall to below previous levels. For pain, stroking brings relief by decreasing physiological arousal, which lessens the release of norepinephrine, a hormone that makes nerve endings more sensitive. "When you're touched, you tend to start feeling better about yourself," said James Hardison, Ph.D., social psychologist and author of *Let's Touch* (Prentice-Hall, 1980). He is, of course, speaking of non-exploitative touching. Trust your intuition about the message a touch conveys; for example, a touch intended to detain you when you want to leave is controlling, and you've no reason to appreciate it.

A touch can say better than words, "you are accepted." You know this feeling if you've ever had a body massage: the allover contact which gives you sensual pleasure also demonstrates that you are acceptable.

Some people are uneasy touching or being touched. In our Puritan-based, independence-loving culture, touch has been slightly suspect. Most of us have been taught that, after age ten or twelve, touching means sex or aggression. Many men feel (unconsciously) that touching for other reasons means they're impotent or homosexual! But look at men playing or watching contact sports: they clasp hands, slap shoulders, embrace. In a "safe" situation, men celebrate the chance to touch. Women who want more nonsexual touching from men may have to reassure them that "just" this can be satisfying.

People who express their feelings well through written or spoken words sometimes feel less need for touching, pointed out Dr. Hardison. And men or women may feel protective of their personal space. Such women frequently arrange non-threatening ways of getting touched. They may luxuriate in contact with babies or pets, buy services that allow them to enjoy being touched: having their hair and nails done or makeup applied.

"Amazingly, people start feeling better about themselves even when they're not aware they've been touched," said Dr. Hardison. In an experiment at Purdue University, students returning books to the library used either a desk where the librarian always touched their hands or a desk without touching. Nine months later, students using the "touch" desk showed a greater sense of self-esteem, well-being, and a greater affinity for the library.

Many of us minimize the importance of touch "because we've gradually replaced it with verbal and visual expressions," said Dr. Hardison. "But in times of great emotion or need, words are not enough." Picture greetings or farewells at an airport without hugs, kisses, or touch. Picture mourners being comforted by friends who only talked.

Sadly, we may not *know* touch is what we're missing; yet people live longer, healthier lives when they have companionship and, presumably, the warmth of being touched.

VOGUE, April, 1987

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health style

We've all been urged to avoid getting too much sun to protect our skin's health, but it's also known that a certain amount of sun exposure is essential to vitamin D production—and the maintenance of bone strength—within the body. Are those of us who have sworn off sunbathing running a risk of vitamin D deficiencies? It's unlikely, said Michael Holick, M.D., Ph.D., director of the Bone Clinic at New England Medical Center.

The reason: a little sunlight goes a long way in stimulating skin cells to produce vitamin D. Once the skin is exposed to sunlight, even for a few minutes in the course of daily activities, the cells continue to produce vitamin D for three days. Whatever is not used immediately is stored in fat cells. "For healthy, active adults, even using a sunscreen is unlikely to lead to a vitamin D deficiency," said Dr. Holick.

Along with being synthesized by the body in the presence of sunlight, vitamin D is also absorbed from the foods we eat: milk (the best source), eggs, liver, fish-liver oils, and fortified foods. Even if you don't eat these foods every day, supplements should only be taken with your doctor's okay because vitamin D is stored in fat and too much vitamin D could build up to potentially toxic levels.

More support for moderating sun exposure comes from studies by Daphne Roe, M.D., of Cornell University, who found that exposure to ultraviolet-A (UVA) light—the equivalent of five-to-seven minutes of intense sunlight in two weeks—can destroy carotenoids, chemicals within the blood used to synthesize vitamin A. Still to be studied: whether wearing a UVA/UVB sunscreen daily can benefit nutrition as well as skin health.

Satisfying a sweet tooth doesn't have to mean adding sugar to foods. Some unexpected alternatives that add sweetness without empty calories, don't promote tooth decay: a dash of vanilla or almond extract; or sweet spices—cinnamon, allspice, nutmeg, cloves—blended or alone.

—Adapted from the book *Dietitian's Food Favorites* (The American Dietetic Association Foundation, Chicago IL)

clothes encounter

While it's not surprising that wearing loose-fitting clothes made of moisture-absorbing fabrics (e.g. cotton) helps a woman to stay cool in hot weather, new research suggests another stay-cool factor: a fabric's friction "rating." The conclusion of a study conducted by Jan A.J. Stolwijk, Ph.D., chairman of the department of epidemiology and public health at Yale School of Medicine: when skin becomes warm and moist, it also becomes more responsive to tactile stimuli, magnifying our awareness of friction between skin and clothing. The most comfortable fabric to wear in hot, humid weather is not only lightweight but has "slide" against skin's surface. Dr. Stolwijk asked people to rate six different fabrics pulled across their forearms; they rated silk (which created the least amount of friction) as "more pleasant" in hot, humid conditions. Surprisingly, people reported few differences among the other fabrics tested (cotton, brushed cotton, linen, burlap, and worsted wool). What might be the ideal hot-weather combination: cotton underwear (for absorbency) under loose-fitting silk. For exercising, when silk is impractical, thin, loose nylon shorts and a tank top over cotton underwear may be a good choice.

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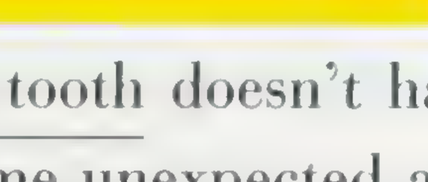

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health style

"Instant" cholesterol check... answers for "tired" legs

Q Are cholesterol "checkups" offered at supermarkets and shopping malls valid? What is a healthful cholesterol level?

A In the cholesterol screenings being sponsored by many community health programs, a blood sample, taken by a finger-prick, is analyzed by a machine that, in about five minutes, produces a readout of total blood cholesterol. The reading is given in milligrams (mg.) of cholesterol per one deciliter (dl.) of blood. The accuracy of these machines may vary by 5 to 10 percent; a high-risk reading (above 240 mg./dl.) should be followed up with a more extensive test and physical exam done by a doctor.

"Ideally, total cholesterol levels should be below 200 mg./dl.," said Peter Wilson, M.D., director of laboratories, Framingham Heart Study. Experts advise having a baseline cholesterol check by age twenty (younger if you have a family history of heart disease) and follow-up checks at least every five years up to age forty, every three years thereafter, more often if readings are high.

Q I have bluish-red broken capillaries on my legs. Is there any way to get rid of them?

A The bluish-red lines you describe sound like telangiectases, dilated blood vessels located near skin's surface—usually not a medical but a cosmetic concern. "No one knows what causes telangiectases," said Moshe Haimov, M.D., co-chief of the division of vascular surgery, Mt. Sinai Medical Center, NYC. "They seem to occur mostly in women over age thirty and while heredity seems to be the main factor, estrogen also may play a role, as they often arise during pregnancy, or occasionally as a result of taking birth control pills."

One treatment that has been used with varying success is to inject salt solution directly into capillaries. "The solution coats the blood vessel, causes it to shrink and eventually to disappear," said Ronald Sherman, M.D., senior clinical instructor in dermatology at Mt. Sinai Medical Center, NYC. "It usually takes three injections spaced over several weeks."

The procedure should be avoided by pregnant women and is not without risks. "If the solution is not injected precisely into the blood vessel it could result in painful loss of skin and scarring," said Dr. Haimov. "In rare cases, these injections cause permanent dark pigmentation of skin. Finally, the treatment isn't always permanent; after some capillaries are injected, another group may appear."

Other types of broken capillaries or those elsewhere on the body may require different treatment.

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by someone at some point, so better it be out early in his candidacy. Much more surprising was the response of some members of the press. Richard Cohen, a columnist for *The Washington Post*, wrote a snippy criticism not only of me but the NBC brass, Tim Russert and Larry Grossman, who totally backed up the interview. And then the TV critic for *The New York Times*, John Corry, referred to the question as "despicable."

LS: *Nancy, you haven't arrived until "The New York Times" thinks you're despicable.*
NC: Of course, that was in the same piece that Corry called Mike Wallace's question "smarmy" for talking to Roy Cohn about his alleged homosexuality on *60 Minutes*, so at least I was in good company. Look, it's not the job of the media to protect Presidential candidates from their pasts. Better to find out who these people are before—rather than after—we vote for them.

LS: *But you're a very tough interviewer, let's say that up front. You're the frankest and, I think, the most fearless.*
NC: It's not what you ask, Liz, it's how you ask it. Tough? I'm direct, but my manner is gentle. The last thing I want to do is make people defensive about their lives. I'm not there to attack; I don't sit in judgment. I'm there, I hope, to reveal. Everybody—myself included—has had moments that shape our lives; it's those moments I'm most interested in.

My own mother died a long, painful death from cancer. I took care of her, and that experience informs my life every day—it informs my work. It made me a more compassionate person, a more compassionate listener. Take, for instance, Cosima von Bülow, Claus's daughter. I did a four-part series for *Today* on Sunny von Bülow's children, Ala Kniessl, Alex von Auersberg, and Cosima von Bülow. Cosima had never before given an interview. She was only nineteen; she was fourteen when her mother slipped into an irreversible coma. All along she has maintained her father is innocent. So, of course, I had to ask her if she ever—for a minute—felt her father was guilty. She said, "I've never doubted him." I also asked if she considers her mother dead, which she does. Does she visit her mother in the hospital? No, she doesn't. Did her mother have a problem with drugs and drinking as Claus maintains? Cosima said her mother only drank on holidays, but then she drank a lot. "And there were pills lying around everywhere," she said. But those questions were asked in such a way that Cosima could answer and retain her dignity. I felt enormous empathy for her.

LS: *Yes, but didn't Claus von Bülow collapse in the lobby of his apartment thirty minutes after Alex von Auersberg told you on "Today" that Claus murdered his mother "in cold blood"?*
NC: Yes, but it may have been a coincidence.

LS: *Do you ever wince at your own questions?*
NC: No, I only wince at what I don't ask.

LS: *Is there anyone you've ever interviewed whom you've absolutely hated?*
NC: I can live happily without ever again talking to David Lee Roth.

LS: *Any favorites? How about Jack Nicholson? You interviewed him for the cover of "Rolling Stone."*
NC: What's not to like about Jack Nicholson? Spend two days hanging out with him, and you have to ask yourself, "This is work?" Jack's so black Irish—bright, witty, complicated, sane, crazy, tortured, but totally professional. He knows he has the best job in the world and he revels in it. No star trips for him.

LS: *Didn't you also have a real coup with Jack?*
NC: Our interview was the first time Jack ever talked about his very complex lineage. Jack was raised by three women—his mother and two sisters, one of whom, June, was seventeen years older than he. When he was making *Carnal Knowledge*—and his mother and June were both dead—he found out that June was actually his mother. She had Jack out of wedlock; and Jack's grandmother, whom he thought was his mother, raised him as her son. How's that for revelation in mid-life?

LS: *How do you feel your interviews differ from other people's?*
NC: They're a bit more psychologically oriented. I'm wild about families. Most of us spend our lives playing out versions of our childhood, so I like delving into it. And I love talking about mothers and fathers. If you really want to understand a man, just ask him about his mother.

"What's not to like about Jack Nicholson?"

LS: *Now, I have to ask you this. Has anyone ever come on to you during an interview? Don't lie.*
NC: Only once. And it *wasn't* Don Johnson. It was a very attractive media personality, when I was at *Women's Wear Daily*.

LS: *Want to tell me who?*
NC: No.

LS: *How did you handle it?*
NC: Great, once I had run out the front door of the restaurant. Look, talking to a man about his life is a very seductive experience. And sometimes men forget you're listening because you're a reporter. So, from the moment you walk in the door, there can be no doubt about your professionalism. When Warren Beatty was still giving interviews, I spent three hours talking to him, and even he was a perfect gentleman. I may be the only woman left who hasn't been hit on by Beatty.

LS: *You're attractive, sexy; why did you become a writer instead of a movie star, or President?*
NC: Well, there's still time to become President, Liz. Actually, I started out to be an actress, but gave it up when I discovered I was better at eliciting original dialogue than performing somebody else's words. I've always been insatiably curious. My mother used to say that my epitaph would be: "Are you sure?" When I discovered I could get paid for what I loved to do naturally—ask questions—it was a thunderbolt from the gods.

LS: *And when did you make that discovery?*
NC: It's a silly story, really. My first day in journalism school, the teacher assigned an interview. Since I couldn't get to a politician—my first love was politics (I'd spent the summer in Washington as an intern for then-Congressman John Brademas)—I looked in the newspaper and saw that Rod McKuen was giving a concert. I bluffed my way backstage by saying I was from *The Boston Globe*, and got ushered into McKuen's dressing room. I hadn't the faintest idea how to conduct an interview, but McKuen was sweet, and I just wrote down every word he said. I took the piece to *Boston After Dark*, a minor league *Village Voice*. To my amazement, they ran it. I thought, "My God, what a wonderful business. You don't even have to have a license."

LS: *What happened between that and "Women's Wear Daily," where I first discovered you?*
NC: My senior year in college I read Sylvia Plath's *The Bell Jar* and entered the *Mademoiselle* magazine Guest Editor contest, which Plath immortalized in her book. I won, and, along with nineteen other guest editors, came to New York City—which I instantly loved—to work at the magazine. We got to choose someone to interview, and my group chose Barbara Walters. About eight of us trooped up to NBC and talked to Barbara, who was incredibly nice. At the end she asked each of us what we wanted to be when we grew up. When she came to me, I said, "Well, actually, I'd like to do what you're doing." And she said, "Oh, you're too pretty."

LS: *That's very Barbara.*
NC: I was very flattered, but hadn't a clue what she meant. I still don't. But the die was cast. I'd gone public with my ambition. Following *Mademoiselle*, I got a job at *The Village Voice* and moved to New York. I found an apartment in the Village, a third-floor walk-up with the bathtub in the kitchen, and got going. Of course, I knew not a soul. Ten months later I left *The Voice*, desperate to break into Big Time journalism. But I had no idea how to do it. Someone suggested *Women's Wear Daily*, so I looked on the masthead, found the editor's name, Michael Coady, and mustering all my chutzpah, called him cold. I convinced him to see me and, ultimately, I got hired.

Women's Wear was a great West Point. I only had one rule—never say no to an assignment. And for four years, I didn't.

LS: *In 1977 "The Washington Post" hired you to write for their Style section. While you were there, you got a big scoop—H.R. Haldeman's book. I remember because "Time" and "Newsweek" did stories about you in the same week.*
NC: I got very lucky. Haldeman's book was supposed to be one of the big post-Watergate tomes. It was so hot even the name of the printer was kept secret. *Newsweek* paid something like $150,000 for serialization rights, and The New York Times Syndicate sold excerpts to newspapers around the world for a slew of money. The release dates for the excerpts were synchronized so nobody would get a jump on anybody else. The *Post*, however, did not buy an excerpt. The PR hype surrounding the book was ridiculous. Every reporter in the country was dying to lay his hands on a copy. Well, I managed to get one. I

brought it to *The Post*, and they ran a synopsis of the book before the official release date. We scooped everybody. As a result, *Newsweek* and the Times syndicate lost a lot of money.

LS: *O.K., so how did you get the book?*
NC: It's still a secret. My memoirs will tell the tale.

LS: *"The Today Show" doesn't hire just anybody. How did you get that job?*
NC: I got some videotape on myself, and then I called Steve Friedman, executive producer of *The Today Show*, and wangled an appointment. Steve liked my interviews, and because of my print career, he knew I could deliver people he wanted on the show. At that point, I hadn't even read from a TelePrompTer—I didn't until my first morning on *Today*. When Bryant Gumbel introduced me, I looked at those rapidly rolling words and thought, "Nothing like on-the-job training."

LS: *How's it working with Bryant Gumbel and Jane Pauley?*
NC: Terrific. They're totally professional and generous. Everyone who comes to us from the other networks is dazzled by the crazy, but supportive, atmosphere. Signing onto most network shows is like throwing yourself into the Black Hole of Calcutta. Friedman has also assembled a crew of extraordinary producers, most of whom, incidentally, are women.

LS: *Backtracking a bit, is it really possible that you come from Hamilton, Montana?*
NC: It sure is . . . just a girl from a small mining town in the West.

LS: *Who or what shaped your life there?*
NC: Growing up in a small town really turned me into a reporter. With only one grade school and one high school, I grew up intimately involved with the lives of everybody I knew. You asked questions; you talked about people; you got hooked on life stories.

Montana is now very hip, but back then it was considered practically an outpost of civilization. So, like most Westerners, I developed a real maverick sense of the world. I don't like boundaries. I don't like doing things the way everybody else does. I need to spend time by myself.

Once I was doing a piece on the set of *The Great Gatsby*. I was hanging out, waiting for Robert Redford to talk to me, when one day he came up to me and asked, "You're from the West, aren't you?" "Yes, how did you know?" "Because you walk like a Western woman." "How's that?" "Western women cover ground." I guess you could say I've covered some ground since I left Hamilton, Montana. ▽

AMERICAN HERITAGE

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houses that are great for entertaining and not much else," she continues. "We wanted a house that looked nice at night, but was basically for daytime. The sun is very important to us. We oriented the kitchen to the east, so that in the morning we're greeted by sunshine, and our bedroom to the west, so that when we come home from skiing, there's a warm, toasty feeling.

"Since we have wonderful objects, we decided to use very plain colors, like the sizing of a canvas." Working with interior designer Mark Hampton, who was involved with the decoration from its earliest stages, the Lauders kept all the walls creamy white. "A sense of flow and tranquility was one of our key goals," says Evelyn. "One color of paint, one color of carpeting, the same brick for both interior and terrace floors."

About their approach to landscaping, Evelyn says, "Everything was designed to feel as if it had always been here. We used only native materials—sage, for instance. We love the way it sways when the wind blows."

The Lauders went about the decoration of the house with characteristic intensity and thought. Vivid quilts, baskets, old skis, vintage ski posters, whirligigs, bright-blue spongeware, stone fruits, Windsor chairs, and lanterns—all have been chosen to contribute to the Yankee feeling of the house. "We live here two seasons—winter and summer—and collect during two seasons," says Evelyn. "Everything is used—as in a Japanese house." The Early American lanterns, for instance, have candles to illuminate the snow on winter evenings, and to light the dining tables outdoors on summer evenings. ("Generally, no more than eight people at a time—and very simple food.")

When the visitor inquires about the antique high chairs and cradles, and whether they, too, are intended to be used, she answers, with a smile, "We hope so—one day." Indeed, the fact that the Lauder house is filled with things for grandchildren who are as yet unborn is one of its most touching aspects. For this is clearly not a house that was built for the moment, but one that is meant to endure, to be used, and to be enjoyed by many generations. Leonard explains, "We designed this house so that if our needs change, or if it is inherited by our children or our grandchildren, it will adapt." It is not only the interior that has been created with the passage of generations in mind. He continues, "We've planted spruces and Sweet William and, down below, willow and cottonwood that will thrive for our children—and we've planted things in the ravine that our grandchildren will enjoy." ▽

Francesca Stanfill *is the author of a novel, "Shadows and Light."*

LIFE & DEATH, HEART & MIND

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around, and occasionally cried. Yet neurologists assured everyone that this was only the appearance, not the reality, of conscious awareness.

Kevin required continuous, watchful nursing care. Because he had had recurrent vomiting, the danger persisted that he would aspirate—breathe in the vomit—choke, develop pneumonia, and go into respiratory failure. Over and over again, the staff raised the question of whether he should be resuscitated. In pediatric ethics rounds, the case was first presented as a conflict between the need to "treat the mother" by making Kevin a "full code" and the dubious benefit of resuscitating a permanently unconscious patient.

The residents couched their questions in the language of the "best interest" of the child. However, I viewed this as a clear case of a patient's having no interests at all. A minimally necessary condition for being able to have any interests is sentience: the capacity to experience pleasure or pain. Kevin did not meet this minimal condition. To ask what is in the patient's interests is to pose an essentially meaningless question.

Why not, then, consider the mother's interests and grant her expressed wish to have Kevin remain a "full code"? This would be the simplest solution but it would ignore other legitimate competing interests.

The nurses stated that the careful monitoring required for Kevin took them away from other children in the unit who were acutely ill and had a much better prognosis than he did. It would be unethical, they argued, to administer less than the best possible care to those sick children. In this instance the fact of limited resources in the form of skilled nursing personnel was a legitimate moral consideration. Even the use of an acute-care hospital bed for this child, when others in need of that bed might be kept waiting, loomed as an ethical problem.

The mention of the costs of hospital care turned the discussion in a new direction. Resuscitation costs about $2550 for each attempt. Is it part of the doctor's role to be a fiscal gatekeeper? Should saving money for the hospital be taken into account when making treatment decisions for patients?

The need for a decision in Kevin's case was removed by nature's taking its course. One night he went into cardiac arrest, and despite a valiant attempt to resuscitate him, he died. This outcome took the decision out of everyone's hands, and the staff turned its attention to helping the mother cope with her grief.

When the patient is an infant or child, care givers commonly think it proper to treat the family as well as the patient, partly because the interests of children are closely identified with those of their parents, and partly because parents are normally presumed to be the decision makers for their children. But when the patient is an adult, especially one who has the capacity to participate in decision making, it is remarkable that physicians may not only avoid communicating with the patient, but sometimes even go as far as placing the family's wishes above the patient's.

I was addressing a local society of physicians when one doctor asked, "What do you do when the patient's son comes to you and insists that his father have every known form of chemotherapy to treat his cancer, and the patient is refusing?"

"Is the patient competent?" I asked.

"Well, yes, I guess so," the doctor replied.

"Has he had any anticancer therapy yet?"

"Yes, for a while, but it may be too soon to tell if it is effective."

"How did he tolerate those treatments?"

"To be honest, not *(Continued on page 392)*

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so well,'' the doctor said. ''But what am I going to do about the son? I can't just ignore his demands. He's bugging me. He calls me at home. Why, he might even sue me if I don't treat his father as he wants me to.''

A familiar worry. ''Is that the reason you think you ought to administer chemotherapy to your patient?'' I asked.

''Well, it's part of the reason. But mainly it's the son himself. Don't patients' families have any rights in these matters?''

I was tempted to reply, ''No, families don't have any rights in these matters when the patient is a competent adult,'' but that would have provoked a lengthy discussion of the distinction between moral and legal rights, and problems of grounding rights claims in an ethical theory. The competent, adult patient's right to informed consent, to self-determination regarding medical treatment, is a clearly established right that can be substantiated, but the rights of families of patients are neither clearly established nor easily substantiated. What families do have are anxiety, fear, guilt, anger, hope, and sadness. It is these feelings that doctors have to contend with, and which some mistakenly label ''rights.''

Only when a patient is marginally competent or wholly lacking the ability to make decisions may families assume a legitimate role in decisions about treatment or placement.

In one case two sons disagreed about their mother's treatment plan. The one who visited most frequently urged aggressive intervention, while the other son, who rarely visited, suggested that his mother's suffering not be prolonged. The opposite situation is just as common: the adult children who visit their parents in the hospital most frequently are the ones prepared to let go, while those who occasionally visit demand that ''everything be done.''

A different kind of consideration is the substantive content of what the family member requests: withholding or withdrawing a therapy versus instituting aggressive treatment. The law gives little guidance about these matters, and so unfortunately conflicts are often resolved in favor of the person who threatens the doctors with a lawsuit or makes the biggest fuss in the hospital. But the soundest ethical choice is to seek advice from the relative most familiar with the patient's values and prior expressed wishes, if any. This choice recognizes the extension of the patient's autonomy to the family member best able to render a ''substituted judgment'': what the patient would want in this situation.

Geriatric patients, especially those in nursing homes, pose the most intractable problems for both care givers and family members. In earlier times, it was typically the grown children with whom elderly persons lived who were considered the appropriate decision makers. Changes in family living patterns have left a gap in society's ability to handle these decisions in a relatively simple manner. A geriatric nurse offered some examples she and her colleagues had encountered in a nursing home, examples not limited to elderly patients.

A young adult is admitted from the hospital following severe trauma from an automobile accident. The comatose patient is married but admitted to the nursing home by his parents, who state that the patient (age twenty-seven) is ''separated'' from his spouse. They agree to give consent for treatment.

A middle-aged patient is admitted to the nursing home by his parents, who report that though their child is married, the marriage was against their wishes and they do not want the spouse involved. They state that they are paying for the treatment, so therefore they will give the consent. The parents say they will take the son home with them after treatment in the nursing home.

A middle-aged man is admitted by his spouse, who resides at a different address. She reports that they have lived apart for twelve years and never got around to getting a divorce. The staff finds it difficult to assess whether the spouse's involvement is motivated by potential financial advantage or by a sense of guilt.

Which relative should speak for the patient?

A patient is admitted by his ''wife.'' Actually, they have never been legally married but have lived together for thirty-five years. She considers herself his wife and the appropriate party to give consent. Is she?

These cases pose dilemmas for health-care workers. Can relatives' true motives be known? Which relative should speak for the patient? Changes in living arrangements in the past few decades have led physicians, even in the absence of explicit laws, to recognize the one who is the patient's ''significant other'' as the person to grant consent. This, of course, can create problems when the relatives and the ''significant other'' disagree.

When family members become active participants in treatment decisions, they sometimes demand more or less aggressive therapy than doctors think is appropriate for the patient. Physicians are generally more ready to give in to a family's request for more aggressive therapy, in part because of their abiding fear of lawsuits, but also because they recognize how hard it is for a family to accept a relative's illness or impending death. Even when there is no perceived need to treat the family, doctors are usually willing to comply with family requests for treatments they judge to be futile, so long as those treatments do not inflict greater suffering on the patient.

However, in a situation involving scarce or costly medical resources, a family's demands to ''do everything'' when such aggressive treatments would be futile—as in the case of Kevin, the five year old in irreversible coma—take on a different ethical dimension. It then becomes a question of fairness to other patients.

Mrs. B. was eighty-two years old, with a long history of diabetes and heart disease, when she was admitted to City Hospital for a medical workup. Like so many elderly patients, she began to deteriorate after her admission to the hospital, developing excessive fluid in the lungs. She was transferred to the ICU and remained there for about ten days.

On the first day after her return to a regular medical floor, she had a seizure and was brought back to the ICU. She did not respond to attempts to converse with her, and a neurologist revealed that she would not recover her former mental status. The staff had begun to debate the wisdom of continued aggressive treatment when Mrs. B.'s daughter, a nurse who worked in another hospital, expressed dissatisfaction with her mother's care. She filed a complaint and insisted that everything be done for her mother.

When the physicians in charge of Mrs. B.'s care began to discuss whether they should do a tracheostomy to relieve respiratory distress, disagreement ensued. Specialists from the ear, nose, and throat service didn't want to do the operation because they had serious doubts about whether the tracheostomy was medically indicated. But Mrs. B.'s daughter convinced them to do the procedure anyway, and surgery was performed the next day.

Although the patient's respiratory status improved slightly, she began to have periods in which she failed to breathe spontaneously. The daughter, backed by Mrs. B.'s husband and another daughter, insisted that her mother be put on a respirator and kept in the ICU. Because of the family's insistence, especially the daughter's threat to file a lawsuit for medical negligence, the physicians caved in—even though a twenty-six-year-old accident victim just admitted to the emergency room was in urgent need of a bed. Mrs. B. remained in the ICU on a respirator until she died two weeks later. It was clear to me that the role of Mrs. B.'s family was a key factor in how limited resources were allocated.

A senior resident asked Clara M., an eighty-four-year-old diabetic woman in the ICU because of a possible myocardial infarction, if she minded being moved, and when she said she did not, she was moved to a regular floor. The twenty-six-year-old accident victim was rushed to her place in the ICU. Clara M. was not returned to the ICU even after test results showed that she had had a heart attack. Later that day she suffered a cardiac arrest and was successfully resuscitated, but she died two days later.

Clara M. had no family present at any time during her hospitalization, in contrast to Mrs. B. But for the strident demands of her daughter and other family members, Mrs. B., rather than Clara M., might have been transferred to make room for the younger patient. Too much is unknown to draw a firm conclusion about whether this particular allocation of limited resources was unjust. Demands by patients' relatives are only one of the factors that complicate physicians' efforts to arrive at medically and ethically sound decisions about how to allocate scarce resources. But even when physicians are not balancing the needs of several patients, their primary obligation is to deliver appropriate care, resisting the temptation to treat the family rather than the patient. ▽

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contract, she's bound by its specific features.

A far more troubling issue is whether a woman pregnant by her husband through the fun method of getting pregnant should have any restrictions imposed on her. She hasn't made any promises. As unfortunate as it is for babies born to drug-addicted, alcoholic, or cigarette-smoking mothers, to bring the force of law on these pregnant women is to open the door to subjugation of women.

Q: *Are there ethical conflicts between second-trimester abortions and advances in neonatology that can save some very premature babies?*

RM: The two cases to consider are late abortions when there may be a perfectly normal fetus, and late abortions when there is a damaged or afflicted fetus. I don't make that distinction myself, but some people are prepared to allow a late abortion only when it's discovered that there's a birth defect. Making this distinction would have the unfair consequence of denying abortions to those who need them most—unwed teenagers from disadvantaged backgrounds, a group of mothers also at high risk for premature delivery. I think that all the ethical arguments lie on the side of the more permissive view of abortions.

Of course, if a woman comes in for an abortion and instead has a baby, we're not talking about abortion anymore. The medical profession has an obligation to try to keep the baby alive.

Q: *Is the artificial-heart program ethical?*

RM: I think it's a dismal failure. Every patient who received a permanent artificial heart underwent at least one stroke that decreased the quality of life horribly while prolonging it. One could say these patients chose to do this, and that it was the treatment of last resort. But the artificial-heart operations were highly experimental. If the actual outcomes were foreseen, then the researchers and surgeons were unethical in not disclosing the likelihood that the treatment wouldn't do much good, that the patient would die soon, that he would have a terrible quality of life. If they didn't foresee the outcomes, then it suggests that they had to do more work on animal models.

Q: *Elizabeth Bouvia, a quadriplegic in California, has fought in court against being force-fed while in two hospitals. Can you give us a bioethical perspective?*

RM: One reason why withholding food and fluids from a patient is thought of as different from withholding respirators or ventilators is that we attach a symbolic importance to feeding. Now, breathing is just as essential as feeding, but somehow, a machine that breathes for someone seems to be a technically complex device, whereas a feeding tube seems simple. When we think literally of what this stuff is, we realize we're not talking here about poached salmon and *crème fraîche*. We're talking about chemically prepared, processed nutrients that are poured down a tube into someone's stomach. The resemblance to food is marginal. Maybe people who are opposed to withdrawing food and fluids think, oh, you're going to starve the person to death. But for someone who's not capable of feeling anything or who's in a coma, that death is no more painful than any other.

Elizabeth Bouvia is not the typical patient, by any means. One, her cerebral palsy is not a fatal or terminal disease; two, the treatment at issue was food and fluids; and three, she was awake, alert, and although not mentally impaired, possibly depressed, giving rise to some debate about her ability to consent or refuse consent.

Originally, when she admitted herself to the first hospital, in 1983, she wanted to die; she wanted pain medication while she starved herself. And the hospital said essentially, no, we can't let you do that. The court, recognizing that she could do this at home, said that's not what hospitals are for. Though she was able to eat, her doctors thought she would not get *enough* nutrition through the normal means. The hospital staff inserted a naso-gastric tube through which she was given additional nutrients, and that is uncomfortable.

Q: *Wouldn't that decision have violated the principle of respecting a person's autonomy?*

Do people have a right to suicide?

RM: Absolutely. However, the principle has a corollary that says some persons suffer from diminished autonomy, and they stand in need of protection. That's a way of saying that whatever a person says should not be simply accepted on face value. In the Bouvia case, there was the question of whether her depression, if she was depressed, diminished her competence in such a way that she stood in need of protection.

One more fact was thrown into the hopper: her husband had left her some months before. The claim was that we can infer that she's depressed, because anybody who's married and then separated is likely to become depressed, and because she's quadriplegic, there aren't likely to be very many men who will come into her life and marry her. Well, depression is not something that you infer, not just, oh, well, anybody would be depressed, but something that should be clinically diagnosed.

Bouvia filed suit again in '86 against another hospital, for force-feeding her. This time she expressed no desire to commit suicide but refused the supplementary artificial feeding. Her condition had changed. She won and the hospital had to withdraw the tube. She is now eating as much food as she wants.

There was an ethics committee that convened which concurred with the judgment of the doctors and the hospital administrator that she should be fed, force-fed essentially, because they couldn't let her starve to death in the hospital. She's suing the ethics committee, too, because it was a party to the decision. This is a good example of how even the principle of "maximize benefits and minimize harms" can be interpreted differently, depending upon who is making the evaluation. From the standpoint of physicians, if their job is properly to preserve and prolong life, then giving a patient the benefit of added life, for which artificially administered food and fluids would be necessary, is maximizing the benefits over the harms.

However, if Elizabeth Bouvia judged that life in the form she had to live it was no longer a benefit to her, then having to take food and fluids through a tube in her nose is a burden that outweighs the benefits. And that brings the case very close to the question of whether suicide is permissible, and if so, when.

Say a patient says, I don't want any of these particular treatments; I'm not seeking to die, but I don't want to live this way. Should those cases be analogized to suicide? My own thinking about it, and that of many others, is that they are not the same as suicide. Knowing that something that you do may well lead to death is not the same as desiring and intending it.

Q: *Is it ethical to intervene and save someone who is chronically suicidal?*

RM: Resuscitation, repair of wounds, or the pumping of the stomach is justified, because these patients are always brought into the emergency room, which is not the place to have philosophical discussions about autonomy and the right to suicide.

So, suicide programs and intervention are justified, but up to a point. When a person is standing on a ledge about to jump, you don't say, well, I guess that's his choice. You pull him in from the window—this is on the assumption that life and death are not equally acceptable choices, and that you act on the side of life unless there's some very good reason to act otherwise.

One good reason to act otherwise is an autonomous, unimpaired adult person's decision to die. But notice those terms—autonomous, unimpaired. Suppose, for example, the person on the ledge thinks that he'll fly rather than fall to the ground. Because his action is based on a false belief, not to intercede is wrong.

Let's consider a person who is suffering in the immediate aftermath of terrible personal news—the death of a spouse, being indicted for fifty counts of fraud, whatever. It has been argued that while he may have an immediate wish to die, with the passage of time things may look different. Again, the rationale is that life is to be preferred to death, so you intervene.

What if the person never gets over it, and repeatedly expresses the wish to die? I'm opposed to indefinitely incarcerating suicidal people, or putting a permanent suicide watch on them.

An important fact is that people who really want to commit suicide do it the first time. They don't take ten Valium. If you do it in a place where you're going to be found, then you are giving a "cry for help," which suggests other things besides a wish to die.

Now, there are some exceptions: a patient who is dying of cancer, is in or near a terminal phase, says, I don't want to die with the ravages of cancer. If that person makes the attempt to die but is found and perhaps could be resuscitated—if it's very clear that he'll do it again—there are grounds for letting him go. If this happens in an emergency-room situation, all bets are off.

Q: *What about helping someone to die?*

RM: If we can say that suicide is permissible for some people in some cases, then it should be permissible for others to assist them. Otherwise, it's discriminatory—only those who can physically bring about their *(Continued on page 394)*

THE TOUGH NEW QUESTIONS

(Continued from page 393)

deaths are allowed that option.

But can doctors assist? Everything in a doctor's training militates against it; but that's not a good argument. There's a philosophical argument that says there's a difference between killing and letting die, but the distinction between acts and omissions doesn't wash. One can be worse than the other.

So why can't doctors actually help to kill a patient who wants to die? If the doctor can withhold treatment at the patient's request, or at the family's request in the instance of a disabled patient, why can't the doctor assist in the dying? I have to think more fully about it. I can't give an argument, but I just have some resistance to doctors' doing it. Most of them find the idea anathema. Perhaps my resistance comes from the fact that I am in their culture.

There is also, I should add, an emotional and psychological element that enters into these cases. The person who finds the suicide, or attempted suicide, doesn't want that death on his or her hands—I mean that metaphorically. I could imagine someone whom I cared for informing me of his or her rational intention to die, and my being prepared to go along with that. But I would still have a great deal of difficulty refraining from calling 911 or doing whatever I could if I found the person. That may say something about the gap between reason and emotion that operates in all of us. ▽

STAYING HOME IN THE '80s

(Continued from page 336)

at that moment. The answer depends, I'm convinced, on how well our home routine has been running, on whether I spent enough time on last night's studies and last night's meal, on whether they went to school happy or too rushed. I have gone from being tired and besotted to being alert and concerned-every-minute: the battles they face become more complicated and crucial as they grow into adolescents.

I recently read about a Brazilian filmmaker named Suzana Amaral who had eight children. When they were little, she used to put all eight in the same bath at night and then, after drying them off, dressed them for school and put them to bed. That way they were ready in the morning. Wonderful trick! When kids get older, though, there are no shortcuts.

But what about, you must be thinking, nannies? Mothers' helpers? Absolutely, I respond. I couldn't do without one. Jan, who lives with us now, saves me from complete collapse. But no nanny, even if she's Mary Poppins, can do it all. No one person could manage even the *driving* for three children's schedules. And the endless stream of decisions from inconsequential to monumental that affect their lives are the parents' to make. The nanny is here to help me, not to be me.

Of course, it isn't the physical labor that has brought me to the radical position of considering myself a mother-who-works instead of a worker-with-children. It's that mental thing, that sustained caring that never lets up.

I just read a new book of interviews by Jill Barber, with photographs by Barbara Wale, called *Starring Mothers* (Doubleday/Dolphin), about famous working women who thrive on motherhood. I noticed, however, that almost without exception each of these working women has a single child. But The Child is a completely different story from Three Kids. Three Kids need a family structure that takes years of single-minded attention to build.

I'm very lucky: an essential element of that structure is a father in place, at home. We've got one. My husband, an overworked writer who provides the lion's share of financial support for the Leviathan we call home, is "there" for the children when they turn to him; I couldn't imagine trying to run the household without him. If it were financially feasible, he'd reduce his workload to part time. At the moment, that's out of the question. If I were supporting us, we'd be on the street.

Make no mistake—I am not a natural homemaker. I am no good at baking or gardening, both of which make me feel displaced and uncomfortably out of focus. So I don't do these things, and they don't get done. My focus instead is on the originality and vulnerability of three children who show me every day how perilous childhood can be. They are happier than they used to be. They are as happy as any children I know. And why? I never thought I'd hear myself say this, but they're happy, I believe, because I've redirected my life from the worldly to the personal.

So I, who didn't have a child until twenty-seven because I was too busy, who was doing cultural reporting on public television ten days after the birth of my second child, who wrote a book review while nursing a baby and cried huge tears onto the page from the pain of maintaining the two worlds, have recently come to the conclusion that I have to make a choice. If I were unlucky enough to have an office job—and lucky enough to be financially able to leave it—I'd be quitting. As it is, I have some options. I can eliminate deadlines and still be a writer. Instead of doing journalism, I can finish the novel I've been working on. No one will be holding a gun to my head telling me to get on with it. I can use those four-hour days to great advantage, and cope with the days, weeks, months that pass with no letup for work.

Am I really giving up anything besides pressure? Actually, yes. I'm giving up going out into the world, being a professional adult with other professional adults—the sheer fun of that. Having one's name in print is also quite nice, and it isn't satisfied by spending a couple of years locked in a room with a manuscript. But I'm older than I used to be, so problems of self-image are not as troublesome.

I'm excited by the prospect of the time ahead with my children. I'm excited by contemplating life without wanting either my children or my work to disappear.

I cringe at the thought of the crisis I'd be in if I were a doctor or a lawyer or an account executive facing the complete cessation of career. I know what I'd choose. I'd be home. But I'd be mighty unhappy. ▽

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GOOD HOUSEDRESSING

(Continued from page 337)

future held seemed contained in that one room, with the housewife at the controls.

That romance is gone. Having embarked on an era of domestic self-fulfillment by imitating Betty Crocker, the American housewife had come, by the 1970s, more to resemble Edith Bunker—disgruntled, frumpy, rumpled, in a shapeless housedress, orthopedic shoes, and knee-highs that stopped a few inches short of her hemline; she had an aching back and dishpan hands. Her daughter, propelled out of the house and through college by the desire to be different from her mother—a desire fueled in part by her mother's own bitter disappointment—now, perhaps, finds herself married and wondering whether housewifery is such a bad lot after all. In her generation, it is the professional woman—the lawyer, banker, and corporate executive—who wears the uniform and the housewife who seems an individualist, sporting civilian clothes, projecting youthful authority and freedom from the workaday nine-to-five grind. This, too, is a romance, but it is a new one and of our own devising. ▽

EXERCISE: WHAT NOW?

(Continued from page 367)

exercise is evident in the number of rowing machines gathering dust in closets, in the unused aerobic/dance-class memberships. "Exercise isn't likely to be beneficial in the long run if it's not enjoyable," said Dr. Brown. "The best exercise for some people may be gardening or strolling with their babies."

It's hard to stick with any exercise program if you have only external motivations, a theoretical belief that exercise is healthful. While doggedness may be the only way to get through the first weeks of any exercise plan, the benefits should soon be evident—more energy, vigor, greater body comfort.

Women who exercise regularly discover that being physically tired from a day of skiing or a vigorous set of tennis is very different from the fatigue they experience when overworked or stressed. In fact, Peter Miller, Ph.D., executive director of the Hilton Head Health Institute, suggests that vigorous exercise can actually relieve weariness. The reason: the static tension involved in mental exertion causes a buildup of metabolic wastes, including lactic acid. The "overworked" body begs for the release of movement.

Dr. Miller recommends walking four days a week, doing upper-body exercises with light weights the other three days. The goal: making exercise a habit.

For women who have tried a variety of exercise plans over the last few years, now may be the time to consolidate, to decide what works. Spending all day in a gym is for professional athletes. "We used to believe that you had to be very gung ho to get any effects from exercise," said Dr. Farquhar. "Now we tell people that if they're not going to run or jog three days a week, walk five days a week. And if they're not going to do that, maybe they can go up and down the stairs in their house a few times a day. Don't feel like a failure if you don't meet the goals someone else has set. All you really want to do is to keep moving." ▽

WEIGHTS: WHAT'S BEST DEPENDS

(Continued from page 370)

to work with them, you need to use various joints to maintain balance. So you get double results: increased muscle strength and increased strength and stability in the joints," said David Balsley, R.P.T., director of the Sports Medicine Performance and Research Center, Hospital for Special Surgery, NYC.

Machines don't offer these same benefits, Balsley explained, because they're designed to artificially stabilize joints so that muscles can work. "For example, to strengthen the quadriceps on a machine, you are usually seated, with the hips stabilized. You can strengthen the quads as well or better by doing *modified* squat training with weights on the shoulders, which also strengthens hip and knee joints." Optimal strength training, according to Balsley, should mimic the way the body works naturally.

One point on which trainers agree: anyone who undertakes a strengthening program without professional advice is a good candidate for injury. "Be supervised by a physical therapist or certified strength coach or trainer well-experienced in weight training," Balsley said. ▽

HEART: "AEROBIC" MUSCLE

(Continued from page 371)

Recent development: low-impact aerobics as a means to maintain cardiovascular fitness while avoiding stress on joints. Exercises are basically the same as those done in a typical aerobics program, except that one foot is always on the ground. "Low-impact aerobic exercise generally is not quite as vigorous as other types of aerobic training, and you don't get your pulse rate up as high—which means less benefit to the heart," commented Edward S. Horton, M.D., professor of medicine and director, endocrinology, metabolism, and nutrition unit, University of Vermont College of Medicine.

Many trainers are concerned, at the same time, about the injury potential of high-impact aerobics. "I see too many women getting hurt in aerobics classes, especially when they try to go too far, too fast in order to keep up. A lot of runners also get into trouble," said Dave Balsley. Recommended as safe but effective low-impact cardiovascular training: rapid walking (fifteen minutes to the mile). Other options if you're in good condition: cycling, swimming laps, cross-country skiing. ▽

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LISTENING TO YOUR BODY

(Continued from page 366)

being a blond in the morning and a redhead at night."

Metabolic rates vary during the day, as do levels of hormones such as cortisol and adrenalin. "You have to learn to recognize your natural ups and downs," said Wayne Callaway, M.D., director of the Center for Clinical Nutrition; associate professor of medicine, George Washington University Medical Center. "At the low part of a cycle, many people use food, coffee, or cigarettes as stimulants. But opposing the phases just throws you off balance. You're better off accepting the cycles and letting them pass."

THE DIET DILEMMA

According to Dr. Callaway, appetite is the one biological signal that we may need to regulate. "It's not true that you should eat only when you're hungry," he said. The reason: when a body is denied food, metabolism goes down by 5 to 10 percent, and appetite is suppressed. But as soon as something is eaten again, hunger soars. "It's known as the 'restrained eater' syndrome," said Dr. Callaway. "Our bodies are programmed to withstand periods of famine. Once food is available there's a huge surge in appetite. It's an adaptive response that's lost its importance for people who live where food is readily available." He advises eating three meals a day on a regular schedule. "You burn more calories than if you eat only one meal a day, so it's easier to lose weight. Also, you're far less likely to binge."

Within those boundaries, it may still be reasonable to pay attention to cravings, desires. For example, many women have an urge for foods such as potato chips in the early months of pregnancy, the very time when an expanding blood volume causes an increased need for sodium. Pickles and ice cream may be less a joke than a reflection of the pregnant woman's body speaking its need for sodium and calcium.

The best idea: Recognize your body's urges—the foods you like, the times you want to eat—and establish a plan. Dr. Callaway finds that because hunger and appetite respond to external clues, it's possible to change our eating habits. "Two-thirds of the women I see at our nutrition clinic skip breakfast and eat 80 percent of their calories at night—when metabolic rates are lowest," he said. "Once they start eating regularly, it takes about three weeks for them to reset their internal clock and actually be hungry for breakfast."

THE HEALTH CONNECTION

As women become more accepting of their own bodies, they establish new relationships with their physicians. "A doctor should be an adviser and educator rather than a pill-giver," said John W. Farquhar, M.D., professor of medicine, Stanford University, and director, Stanford Center for Research in Disease Prevention. "Ideally, the patient is the precipitator, the one who senses changes in her health. She comes to the doctor as a partner not a supplicant." One caution: However important it is to listen to internal signals, they are an imperfect warning system. "Sometimes you can feel at peace with yourself and still have a problem," said Dr. Farquhar. "For example, we talk about hypertension as the silent killer. People falsely assume that they'll have headaches or throbbing veins if they have high blood pressure—when actually there may be no symptoms at all."

Taking responsibility for our health does not mean avoiding doctors, but it does mean accepting that we know more about both our physical limits and our possibilities than anyone else. Women often fear taking any action without an "objective" opinion to support it. But researchers have learned that our bodies don't act in uniform and predictable ways. A study at the National Institute of Mental Health found that a high level of caffeine makes some people calmer and less anxious but makes others restless and jittery. "Each nervous system may react to foods and stimulants in a different way," said Judith Rapoport, M.D., who directed the study.

Similarly, Dr. Callaway finds that many doctors overdiagnose the problem called "reactive hypoglycemia"—low blood sugar that occurs after ingesting sugar. According to Dr. Callaway, it's a relatively rare problem, but the test for it gives a lot of false positives. "So I tell women to ignore the test results and listen to their bodies," he said. "If you don't feel good after eating sugar, it's a very simple matter not to eat it."

Women's bodies have always been shrouded in mystery: our bodies function on cycles that we can't control. Many women find it disquieting not to know how they are *supposed* to respond, and wait for someone else to tell them how they look, what they can do. We have been maligned for so long for relying on instinct and intuition that we have gone to the other extreme, no longer trusting ourselves. What we have to remember: answers about our bodies do not come in black and white but in endless personal shadings. ▽

LOOKING GOOD

(Continued from page 359)

agoraphobics are young women, usually shy, dependent, overprotected. Agoraphobia has been called an extreme product of female sex-role socialization. Multiple factors contribute to this phobia, for it exemplifies the complex interactions between body image, self-concept, gender role, and mental illness in women.

IMPACT OF FEMINISM

Although feminists have been protesting pornography and commercial images that degrade women, the women's movement actually may have inadvertently increased appearance anxiety. Feminism encourages reexamination of one's identity. It fosters an active approach to problem-solving, teaches personal control through assertive behavior. Sometimes this message has been misconstrued as a new mandate for a physical makeover.

Eager to reshape their lives, some women focus excessively on reshaping their bodies. Ultimately, they become trapped in a cycle of narcissistic self-absorption and masochistic self-rejection. These dynamics are evident in such disorders as anorexia, weight obsession, and compulsive fitness training—*disorders that have all increased in a climate of feminist reform*. Women are expected to be svelte, beautiful, and delicate while running huge corporations with an iron hand. It's a schizophrenic kind of existence.

MYTH: AMERICA GROWS OLDER

The anxiety that is felt as the bloom of youth fades is one of the most destructive aspects of the beauty myth. Women's lives are marked by a precipitous drop in social value at mid-life. Prime time ends; they find themselves over the hill.

Aging is determined by social as well as biological factors. It is a state of mind as much as a state of matter. Both sexes watch their bodies wear away each year, but time hangs more heavily on female faces, not because women age faster but because they are prematurely devalued. Despite a life expectancy seven years longer than men's, middle-aged women are seen as relatively older than male contemporaries.

Since femininity is measured in large part by attractiveness (masculinity is measured by strength), losing one's girlish beauty means losing a self-image that has been socialized since birth. Although the French have long recognized that women "of a certain age" still retain appeal, this brief stage only predicts with certainty that obsolescence is imminent. Anticipation of the fall from grace can be as painful as the fall itself, which is why women *worry* so much about losing their looks.

Pretty women have the most to lose. A fading face is experienced as an overwhelming assault to someone whose good looks have always brought her instant attention. Studies show that women who were prettier in college suffer *more* adjustment problems during middle age than women who were plainer-looking.

On her fortieth birthday, Grace Kelly commented that although forty was a marvelous age for a man it was torture for a woman, since it meant "the beginning of the end." When the end begins at mid-life, females are robbed of their right to maturity.

Women who are chronologically at one stage of life but socially pushed into another suffer developmental asynchrony. They feel out of step with themselves. Mothers struggle to look as young as their daughters, while daughters are borrowing their mothers' clothes. By mid-life, nearly every woman has been tempted to lie about her age. Those who do so hope they look as young as the lie. Not telling one's age after a certain point has become a universal joke; for a woman senses that once she tells, she will be treated as though she were older than she feels.

Even before they reach that certain age, most women become aware of a shift in the kind of attention they receive. Being overlooked or ignored contributes to appearance anxiety. The silence of being unseen can be devastating after a lifetime of listening for the compliment or searching for the approving glance that confirms a woman's ability to please.

"You realize that all your life you have screened women out," writes Charles Simmons to a male audience in *The New York Times Magazine*. "Too tall, too short, too fat, too thin, ill-dressed . . . and of course, too mature."

AGE, SEX, AND POWER

Even before mid-life, women find themselves sexually disqualified by their loss of beauty. Actors age into distinguished leading men. Actresses find themselves unemployable once they look sexually implausible.

Women's reproductive capacity does end earlier and more abruptly than men's. But female sexual capacity remains unchanged in middle age and may even increase after menopause. Three-quarters of women surveyed who were over seventy reported that they still feel erotic desire. The biggest sexual problem for aging women is not lack of interest or responsiveness but lack of a partner. While this is partially the product of greater female longevity, it is also the result of men's marrying younger women.

Of course, aging reduces the physical power of both men and women; but the social concept of aging traces a different power curve for each sex. A man's star may still be rising at age forty, even fifty, long after a woman's has begun to set. Life after youth is less terrifying for men because they have many older models who are admired and respected—the presidents and professionals who run the business of the world.

NEW IMAGES

At each stage of life, people need models with whom they can identify. Some are provided by the media; but, unfortunately, middle-aged women are hard to find in the typical cast of media characters. Analysis of ads over the past thirty years indicated that three out of four women appeared to be under thirty years of age; only 4 percent looked over forty.

A 1982 survey of local news anchorpersons showed that nearly *half* of the men but only 3 percent of the women were over age forty. Anchorpersons need to be authoritative in order to be believable; and for women this means being attractive. Russell Baker laments this fact: "The faces of television newswomen are never wrinkled. Not like the reliable face of Walter Cronkite . . . . Several years ago . . . there was a woman with a wrinkled face on the networks, but they put her aside . . . I still miss that woman. She was evidence that women who had undergone human experience grew faces like everybody else."

SOLUTION: A FACE LIFT?

The decision whether to have one's face lifted relates to the larger question of how to face up to the aging process. A middle-aged woman peering into her mirror stands at "a philosophic intersection where vanity, vogue, fear of aging and insecurity meet and collide," writes Mary-Lou Weisman. "The bottom line, the ultimate wrinkle, is the integrity of the self . . . . One must fight for one's self, even though the reward for waging that battle is often no more but never less than the cold consolation of integrity," Weisman observes. "That's why I haven't gotten a face lift—so far." But many women (including many feminists) do decide, at that philosophic juncture, that personal integrity is best maintained by facing the knife.

> We all have the right to look mature

Advertisements talk of tucking tummies, bobbing noses, doing eyelids as if a doll was being remodeled instead of a person. Surgeons seem as adept at publicizing the face lift as at performing it. They set new esthetic standards even while selling them. Some surgical texts continue to describe aging as a "degenerative disease" that should be attacked as early as possible.

Appearance anxiety is at its highest level among middle-class women who have the material means and find it harder to "let themselves go" into the aging process. Each wrinkle is experienced as an assault on their self-esteem. A hidden agenda often underlies the desire for cosmetic surgery: an unconscious longing to feel physically younger, to cure a husband's impotence, to rival a daughter's beauty. Fear is commonly a motive for surgery—fear of abandonment, dependency, loneliness.

Does a face lift accomplish what patients expect it to? Yes and no. Looking younger does not automatically translate into feeling better. After surgery, there must be a shift in self-image. Those who expect the surgeon to deliver a new mate, anchor a wandering one, or fashion a radical new life style are disappointed. A few patients find that they miss their familiar old faces; but the vast majority of face-lift patients feel pleased with the results. Almost all of them believe that they look younger and better.

At one time, cosmetic-surgery patients were considered emotionally unstable. Textbooks described them as obsessive perfectionists, excessive narcissists, or extremely depressed. Such patients are viewed less critically today. In fact, the face lift is being sought by many psychologically healthy females who take an active problem-solving approach to life; by career women who decide they need the surgery for professional survival; by single women who feel they need it for social survival. These women want to get rid of their self-conscious preoccupation with a cosmetic distraction in order to turn their attention to more important things.

AGING'S "DOUBLE STANDARD"

Camus observed that after forty we become responsible for our faces. Women who seek a surgical solution to the double standard of aging may be making a healthier response than those who withdraw into a depressive state. Clearly, the pressure on females to preserve one of their greatest assets—a youthful face—is enormous.

Women generally live long lives, but they do not age with as much strength as they might. What would it look and feel like to grow old in a world where females were accorded an equal place in society for their whole lives? We all have the right to look mature. As Susan Sontag concludes, the challenge is to be seen and treated as full human beings, not only as women. "Instead of being girls, girls as long as possible, who then age humiliatingly into middle-aged women and then obscenely into old women, we can become women much earlier—and remain active adults, enjoying the long erotic career of which women are capable, far longer."

It may be hard to change the way others see us. But we can try to see ourselves differently by turning a more compassionate eye on our own faces; by letting go of obsessive thoughts of youthful beauty; and by rejecting idealized standards that are unattainable.

Rita Jackaway Freedman, Ph.D., *a former professor of psychology and women's studies, is a clinical psychologist. The preceding article is adapted from her book "Beauty Bound" (Lexington Books).*

SPAS FOR THE FIT LIFE

(Continued from page 372)

training/motivation when they get home.

He continues, "When you start to follow a daily program of repeated exercise, it kicks off interactions that tune, tone, and sharpen the physical responses of other body systems."

Since opening day, **Canyon Ranch** has emphasized *total* fitness vacations: a variety of indoor/outdoor programs in a setting of mountains, cactus gardens, and desert trails. Food is nutritious and great-tasting; no smoking or alcohol is allowed. Stress-management programs have been added as the Ranch has been expanded. Private exercise instruction and consultations are also available. One of the main reasons for Canyon Ranch's success (1600 guests the first year, 8000 in 1986) is an ability to introduce guests to fitness programs and sports that are in "sync" with their usual life styles.

There is now a full-time cardiologist/internist and a behavioral psychologist at the Ranch. Since 1986 William C. Day, Ph.D. (former assistant professor of health sciences at Boston University), has been executive director of health, fitness, and spa services. Dr. Day says, "Train the muscle, and many other changes will fall into line. Food is used more efficiently—you can eat more, yet carry around less body fat. You could say the body's metabolic engine not only speeds up but works more efficiently.

"The American Heart Association has pointed out the value of being involved in a program of regular exercise. This kind of training teaches you economy. Energy becomes a currency that you learn to spend more wisely . . . to make you stronger, to decrease fatigue, raise self-esteem. When you have new strength, the world becomes more 'manageable' in subtle ways—not the least being less likelihood of injury."

More spas for the fit life: the places today where a body *really* has to work . . . . The **Cliff Lodge** in Snowbird, UT (800/453-3000) is a new spa where experts train guests in new skills and encourage one-on-one training to discover weaknesses early on and to help overcome fear. In spring and summer, mountaineering, hiking, backpacking, and biking (on day or overnight trips) are integrated *(Continued on page 398)*

SPAS FOR THE FIT LIFE

(Continued from page 397)

into fitness programs. In winter, skiing is the major focus. Superb spa restaurants, saunas, whirlpools, solariums, and quiet rooms all face towering mountains. There is a large heated open-to-fresh-air pool, plus hydro-therapy tubs and some of the best masseurs in the world. (Because of stringent Utah laws, all have to have had one thousand hours of training in anatomy and physiology before they can be state-qualified.)

Rancho La Puerta, in the mountains of Baja California, Mexico (619/294-8504), is one of the oldest spas, but it has always been ahead of its time in spotting fitness trends and introducing appropriate programs. It is owned and managed by Deborah Szekely, probably this country's most famous "spa maker" and creator of **The Golden Door,** across the border in Escondido, CA (619/744-5777).

Other mountain spas to note: **The Aspen Club,** Aspen, CO (303/925-8900); **The Village Spa at The Green Mountain Inn,** Stowe, VT (800/525-5606).

In a California valley, minutes from the ocean and forty miles north of San Diego, **Cal-a-Vie** (619/945-2055) is a new spa where, with one of the most reliable climates in the country, most activities are outdoor. Again, the program here trains you to follow a realistic regime that will "fit" neatly into life back home. It includes nutrition, weight-loss, and cooking classes with master chef Michel Stroot (longtime Golden Door chef); yoga and Tai Chi to promote relaxation, flexibility, and alignment, and many "method" classes on how to unwind and make a fast transition from day to night.

On the East Coast, fitness comes in strictly supervised "packages" and small classes at **Gurney's International Health and Beauty Spa** in Montauk, NY (516/668-2345). Seawater is the catalyst here for many treatments—including thalassotherapy and heated seaweed body wraps. An Olympic-size heated seawater pool overlooks a golden beach that goes on for miles; an excellent *parcours* winds its way through dunes and bluffs. Twin his-and-her spa pavilions with identical superb facilities are open from 8:00 A.M. to 10:00 P.M. seven days a week. In both, the staff works to create personalized programs to help meet fitness objectives.

If "fitness" to you means sport participation, mega-spas such as **La Costa Hotel & Spa,** inland from the Pacific Ocean in Carlsbad, CA (800/854-6564); **The World of Palm-Aire** near the Atlantic at Pompano Beach, FL (1-800/327-4960); and the **Bonaventure Resort and Spa** in Ft. Lauderdale, FL (305/389-3300), are the spas for you. Top professionals in major sports are on hand: At La Costa, Wimbledon champion Pancho Segura is the tennis pro, and play continues around the clock on twenty-three illuminated courts. There are five swimming pools at La Costa, two eighteen-hole golf courses, and a nutrition center—plus the bonuses of seven gourmet restaurants and entertainment at night.

Both big-name Florida spas offer complete fitness vacations—perfect for couples because there are so many activities/programs to choose from. Palm-Aire has five golf courses, thirty-seven tennis courts, three racquetball courts, a *parcours*, a junior Olympic pool, two restaurants, and supervision by experienced professionals. The Bonaventure has twenty-three lighted tennis courts, racquetball, squash, three swimming pools, two eighteen-hole golf courses, a riding stable, and an indoor-skating rink.

New—and to note: **Doral Saturnia International Spa Resort** in Miami, FL (800/331-7768), a huge $28 million recreational/fitness center combining the best European relaxation/beauty treatments with American fitness, exercise, and nutrition expertise; **Spa at Bajamar** in Baja California, Mexico (800/225-2786), high on a bluff with over three miles of Pacific Ocean frontage.

For those who can't "get away from it all," more and more leading city hotels are incorporating "spas" into their facilities. The **Le Pli Health Spa,** part of the Charles Hotel in Cambridge, MA (617/868-8087), offers carefully supervised daily and weekend individual fitness sessions and/or seminars with exercise physiologists seven days a week.

Other urban fitness centers: **The Phoenix Fitness Resort** in Houston, TX (800/548-4700), is often called "the smallest spa in the U.S."—it takes only fifteen guests per session. There are women's and couples' weeks; everyone is carefully monitored, and a computerized "track" paces exercisers automatically.

At the **Southwind Spa** in Atlanta, GA (404/975-0342), the emphasis is on "starting fresh," and supervision is from a staff of doctors.... Toni Beck, one of the best-known fitness experts in the country, directs training at the **Spa at the Crescent** in Dallas, TX (214/871-3232). She says, "My basic philosophy involves the excitement of self-discovery. The idea is to develop a personal equation for everyone and to deal with health and beauty as a totality." The big plus here: All one needs to take are tennis shoes. The spa provides all the rest, and every guest has a personal trainer. ▽

THE AGE OF SELF-CONTROL

(Continued from page 363)

level of interest among college students about the Bomb, terrorism, plus the domestic issues that troubled students in the 1960s. Just as the 'sixties were more an age of social reform than revolutionary fervor, the Peace Corps more typical of young people's aspirations than SDS, so now are the young more reform minded than they are generally given credit for. The difference between the 'sixties and the 'eighties is that young people today don't think reform is practicable. It's a dream: when my students ask me wistfully, "What was it like in the 'sixties?" what seems most incredible to them was our belief that, given the will and a few bold strokes, society could change course. How could we have been so naïve? Young people in the 'sixties had the good fortune to be younger than young people in the 'eighties.

Perhaps this dispirited social outlook explains the desire for self-control now. In order to survive, you've got to get yourself in shape. Your muscles are something you can change. The temper of our times makes larger efforts at control seem to kids to be battles they are likely to lose. My pre-med student agrees glumly when I talk to him about an "overcrowded street." The rather controversial beliefs of psychologist Matina Horner, among others, about women's fears of success make more sense as part of this same cultural context: This is a paradoxical time in which power seems divorced from satisfaction—satisfaction such as the old paterfamilias could feel in serving as the family's provider. He might knock himself out twelve hours a day, but during any moment he could give you a complete and compelling reason for the struggle: he took care of the family. In today's more complicated family world, women can't so easily give his answer, even if they head a single-parent household.

In today's work world, we want our jobs to contain inherent satisfaction. Our Puritan forebears never made such a demand on their labor: work was simply the forum in which you practiced the virtues of diligence, self-denial, and thrift; you expected no more pleasure in working than in any other worldly pursuit. Our grandfathers in the Great Depression were glad to have any job. In the last twenty years, as numerous attitude studies indicate, many people have begun to believe that, in theory, work ought to provide personal satisfaction; correspondingly, they tend to feel out of control, that there is something personally wrong when they are frustrated or bored on the job. It is during these same critical twenty years that large numbers of women have entered the professional and business world. Their fear of success may be a realistic assessment of what work is likely to yield emotionally, rather than a reflection of supposed feminine self-hatred. And men no longer have the clear idea that their fathers and grandfathers had of what to do with the fruits of their own labor.

This tangled knot of sexual equality, family, and work seems to be the reason why young people may fear reality to be beyond their power to control. It particularly saddens me that even what they can control gives them little pleasure. At our gym, a fit, trim woman student, grimacing and straining under a heavy load of weights, once remarked to a friend of mine that "you can never stop training." It's a classic American disease to live for the future at the expense of the present. These kids seem to have contracted that illness in a novel form: they are preparing themselves for a future in which they don't believe. They don't think they can reform society; they fear they will find little satisfaction in their more immediate work lives—and yet the Puritan demon still whispers to them, "It's all on your shoulders." What I hope for them is not that they become like us—that music has ended—but rather that they might hear such music of personal pleasure as the world offers, sounds as simple as laughter in the gym.

Richard Sennett, *whose most recent novel is "Palais Royale," teaches sociology at New York University.*

FASHION INFORMATION

Page 38: Bustier, Giorgio di Sant'Angelo. Martha. Earrings, Angie Gooderham. The Antique Boutique, NYC, Boston; Cotton Club, Houston; Stefan Kaelin, Aspen CO. Sandals, Ralph Lauren. Polo/Ralph Lauren, NYC and San Francisco. **120:** Witkin photo: hat, Burton Berinsky for Jay Lord Hatters; coat, Harry Parnass and Nicola Pelly for Parachute; silver hatband, Common Ground, NYC. **132:** Shoes, G.H. Bass and Co. Leather Hut, NYC. **146:** Glasses, Paragon, NY; Macy's, California. **222:** Small vases, Charlotte Moss & Co., NYC; large vase, James Robinson Inc., NYC. **290-291:** Earrings, Yves Saint Laurent. Fogal Legwear of Switzerland, NYC. Yves Saint Laurent Footwear. **290-305:** Decor by Marie-Paule Pellé. Painted by Paulin Paris. Bed by Soubrier Antiques, Paris. Grey taffeta by Verel de Belval, Paris. Screen by Marc Bankowsky. Plaster mouldings by Lorenzi Frères, Paris. **292:** Stockings, Perry Ellis for Trimfit. **293:** Silk taffeta dress. Accessories, Jean Patou. Shoes, Jean Patou by Sidonie Larizzi. **294:** Wool whipcord jacket and skirt. Stockings, Dim. Yves Saint Laurent Footwear. **295:** Jacket and skirt fabric, Gandini. Blouse fabric, Bianchini. Stockings, Dim. Yves Saint Laurent Footwear. **296:** Model, left: Guipure lace with ribbon by Marescot. Yves Saint Laurent Footwear. Model, right: Guipure lace and raphia by Hurel. Both models: Stockings, Hanes Silk Reflections. Lord & Taylor; Marshall Field's. Yves Saint Laurent Footwear. **297:** Model, left: Top, guipure and raphia fabric by Hurel. Skirt, raphia fabric by Forster Willi. Accessories, Yves Saint Laurent. Yves Saint Laurent Footwear. Model, right: Gazar fabric by Abraham. Accessories, Yves Saint Laurent. Stockings, see info. page 296. Yves Saint Laurent Footwear. **298:** Accessories, Chanel. Shoes by Massaro. **299:** Accessories, Jean Patou. Stockings, see info. page 296. Shoes, Jean Patou by Sidonie Larizzi. **300:** Blouse fabric, Abraham. Accessories, Jean Patou. Stockings, Pierre Mantoux. Shoes, Jean Patou by Sidonie Larizzi. **301:** Jean Patou straw hat worn with Jean Patou earrings. Jean Patou silk satin striped top fabric by Taroni. Doupion silk quilted skirt fabric by Bucol. Accessories, Jean Patou. Shoes, Jean Patou by Sidonie Larizzi. Emanuel Ungaro printed silk jacquard fabric by Rainbow. Valentino silk charmeuse dotted dress fabric by Taroni. Yves Saint Laurent silk chiffon ruffled dress fabric by Abraham. Yves Saint Laurent Footwear. **302:** Accessories, Chanel. Shoes by Massaro. **303:** Photo, above left: viscose/nylon dress. Accessories, Chanel. Shoes by Massaro. Dress, right: Viscose/linen fabric by Moreau. Accessories, Chanel. Shoes by Massaro. Photo, above right: Silk satin coat fabric by Taroni. Silk satin dress fabric by Abraham. Accessories and shoes, Emanuel Ungaro. Photo below: Silk/polyamide/elastic fabric by Corisia Besson. Silk organza fabric by Romain. Accessories and shoes, Pierre Cardin. **304-305:** Accessories, Jean Patou. Shoes, Jean Patou by Sidonie Larizzi. **306-307:** Silk bustier and skirt. Turnout at Lord & Taylor; The Gazebo, Dallas. Skirt, Burdines; Foley's, Houston. Sash, Leather Facts, NYC. Earrings, Kate Hines. Reminiscence, NYC; Julles, Boston. Bracelets, wrist to elbow: first, Scooter Paris. Charivari, NYC; Jean Charles, Chicago. Second, fourth and fifth bracelets, Marie Lorenzen. Detail, NYC. Third bracelet, East o' Java. Foley's, Houston; Nordstrom, WA. **308:** Suit at Barneys New York; Knit Wit, Philadelphia; Caron Cherry, Coconut Grove FL; Alaia Chez Gallay, Beverly Hills and Gallay, West Hollywood CA. A mixture of necklaces from Stephen Dweck. Lina Lee, Trump Tower, NYC and Beverly Hills; Knit Wit, Philadelphia; Charles Sumner, Boston; Jere Scott at Stanley Korshak, Chicago; Neiman-Marcus; Haute Rocks, Newport Beach CA. Julie Speidel. Artwear, NYC. Wendy Gell Jewelry. Mishon Mishon, NYC; Tabandeh, Rockville MD and Washington DC. Robert Lee Morris at Robert Lee Morris, NYC. Julia Hill scarf at Julie Artisans' Gallery, NYC; Obiko, San Francisco. **309:** A mixture of necklaces from Stephen Dweck. See stores listed on info. page 308. Alejandro Maté. Obiko at Bergdorf Goodman (to order); Gayle Willson Gallery, Southhampton NY; Obiko, San Francisco. Belt, Alex & Lee. Available at same stores listed for Alejandro Maté. Scarf, Julia Hill. See stores listed on info. page 308. **310:** Turnout also at Tootsies, Houston; Bacci's, Canada. **311:** T-shirt (worn backwards) and cotton skirt, both also at Toby Lerner, Philadelphia and Ardmore PA; Ruth Shaw, Baltimore MD; Bacci's, Canada. Earrings, Scooter Paris. Charivari, NYC; Jean Charles, Chicago and Minneapolis. Bracelets, wrist to cuff: First, Robert Lee Morris, NYC. Second and sixth, J. Michael Goodwin. Bonwit Teller; Lina Lee, Dallas, Beverly Hills. Third, Scooter Paris. Charivari, NYC; Jean Charles, Chicago and Minneapolis. Fourth, fifth, seventh, eighth, Dina Panagopoulos. Jones & Jones, Baltimore MD. **312:** Turnout, rayon matte jersey. Hat at Bergdorf Goodman; Capriccio, Scottsdale AZ and La Jolla CA; Nordstrom, OR. Bracelets, wrist to cuff: Martha Sturdy, Canada. Susan of Burlingame and San Francisco. Louis Bartholomew. Lord & Taylor. Martha Sturdy, Canada. Bloomingdale's; Susan of Burlingame and San Francisco; Holt Renfrew of Canada. Jay Feinberg. Saks Fifth Avenue; Nan Duskin; Ruth Shaw, Baltimore MD. **313:** Glasses, Macy's, New York; Macy's, California. Earrings, Krasne Two. Top to bottom: Square cuff, Tacque. Round bracelets, Glen Yank. **314:** *Inset:* Dress also at Suzy, Great Neck NY; N. Spencer & Company, Baton Rouge LA; Miki, Berkeley CA. Glasses, Francois Pinton for Morgenthal Frederics, NYC. Earrings, Scooter Paris. Bracelet, Anel. Sandals, Unisa. Lord & Taylor. **315:** *Large photo:* Turnout also at Ayla, Birmingham and Ann Arbor MI; Lou Lattimore, Dallas; Susan of Burlingame and San Francisco. Glasses, Montana for Mikli. The Ultimate Spectacle, NYC; Optical Shop, Chicago. Earrings, Angela Caputi. Jalm, Millburn NJ. Shoes, Shoe Biz. Henri Bendel. *Inset:* Watch, Breitling. Rings, Cadoro. **316:** Earrings, Glen Yank. Patricia Field, NYC. **317:** Bracelets, wrist to cuff: Missoni. George Alexander. **318-319:** *Inset:* Earrings, Scooter Paris. Jean Charles, Chicago. *Large photo:* Scarf used as bandeau, Echo Design Group. Glasses, Ray-Ban by Bausch & Lomb. For stores, see info. page 313. Earrings, Scooter Paris. Jean Charles, Chicago. Bracelets, wrist to cuff: Kenneth Jay Lane. Carrie Hollister. Nancy & Co., NYC; Regards, Englewood Cliffs NJ. **320:** Jacket also at Shauna Stein, Los Angeles. **321:** Polyester jacket. **322-323:** Taffeta and cotton chino coats at Zoran, NYC, Washington DC, Beverly Hills; Lois Geans, Magnolia AR; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Ella Pryor, Houston; Neiman-Marcus, San Francisco. David Cameron cotton broadcloth shirt. Bloomingdale's; Dayton's. Wrinkle-resistant cotton pants, Orvis, NY, Manchester VT, Chicago. Glasses, Ray-Ban by Bausch & Lomb. Macy's, New York; Macy's, California. Earrings, Robert Lee Morris, NYC. Belt, Polo/Ralph Lauren Leathergoods. Polo/Ralph Lauren, NYC; Parker Main, Fort Lee NJ. Bag over shoulder, Chanel. For stores, see info. page 328. Prada garment bag, $340, and underseat bag, $285. Prada, NYC. Man's watch, Timex. **325:** Stockings, Hanes Silk Reflections. Lord & Taylor; Marshall Field's. Shoes, Maud Frizon, NYC, Bal Harbour, Beverly Hills, San Francisco. **326:** Rings and necklace at Bergdorf Goodman. Hat, Giorgio Armani Couture. Giorgio Armani Boutique, NYC. Silk body shirt, Donna Karan New York. $155. Bloomingdale's; Nordstrom, San Diego, Los Angeles CA. **327:** Dress also at The Avenue, Omaha NE. Glasses, Ray-Ban by Bausch & Lomb. Macy's, New York; Macy's, California. Earrings, Ilias LALAoUNIS. Belt, Donna Karan New York. Bergdorf Goodman; Ultimo, Chicago. Bracelet, Robert Lee Morris, NYC. Bag and shoes, Donna Karan New York. **328:** *Large photo:* Jacket also at Ethel Allen, Stamford CT. Shirt also at Cattlebone, Pasadena CA. Pants at Miss Baker, Providence RI; The Twenty-Four Collection, Miami; Tootsies, Houston. Bracelet with stone, Goudji. Arras Gallery East, Trump Tower, NYC. Chain bracelets, Ilias LALAoUNIS. Anne Klein Footwear. Bloomingdale's; Neiman-Marcus; I. Magnin. Umbrella, Prada, NYC. Chanel bag, Barneys New York; Nan Duskin; Lou Lattimore, Dallas; Bullocks Wilshire. *Inset:* For clothes and accessories, see large photo. Bag on floor, Prada. **329:** Tie, Ralph Lauren Scarfs. Polo/Ralph Lauren, NYC. Gloves, Sachiko for La Crasia. Watch, Hublot. Fred Joailler, NYC. Anne Klein Footwear. For stores, see info. page 328. Shibata earrings at Artwear, NYC; Janis, Chicago; Simonton's, Birmingham AL. **330-331:** Shibata and John Iversen bracelets at Artwear, NYC. Robert Lee Morris at Robert Lee Morris, NYC. Steve Vaubel bar bracelet at Artwear, NYC; Trilogy Jewels, Cedarhurst NY; ETC, Fort Lee NJ; Cameleon, Pittsburgh PA; Susan of Burlingame CA. Steve Vaubel trapezoid bracelet at Artwear, NYC; Cameleon, Pittsburgh; Material Possessions, Winnetka IL; Bullocks Wilshire; Palm Desert CA. To order at Arresta, Dallas. Jacket also at Mark & Company, Boston; Sauvage, Barrington and Glencoe IL; The Avenue, Omaha NE; Fred Segal Melrose, Los Angeles CA. Cotton/Lycra dress, $106. Barneys New York; Tiziana, Los Angeles. Choker at Arras Gallery East, Trump Tower, NYC. Evan-Picone Hosiery. Shoes, Maraolo. Manicure by Larisa Raizberg. **332:** Rayon matte jersey pants and top. Bracelets, Goudji. Arras Gallery East, Trump Tower, NYC. Bag, Fendi. Bergdorf Goodman. **333:** Dress also at Hudson's; Aversa, Milwaukee WI. Earrings, Shibata. Artwear, NYC; Simonton's, Birmingham AL; Janis, Chicago. **334:** Hair and makeup, Tony McAuley. **337:** All photos, Howard Frank. **339:** Hair and makeup, J. Roy Helland. **352:** Hair and makeup: Sondra Bochas; earrings by Artwear; Nicholson: Ron Galella; Von Bülows: Tannenbaum/Sygma; Koppel: Black Star. **353:** Kashoggi: Mihaly Moldvay/Stern/Black Star; Winger and Kerry: Rich Janda/Outline; Redford: Peter Savignano/Galella, Ltd.; Taylor and Hilton: Black Star. **354:** Jacket sold as a suit, $750. Jerry Magnin, Beverly Hills. Scarf at Bergdorf Goodman. **356:** Hat at Polo/Ralph Lauren, NYC and Birmingham MI. **358:** Cotton vest, $125. F.D.R. Drive, NYC. Necklace at Matsuda, NYC. **364-365:** Men's shorts, Daniel Axel. All socks, Camp Hosiery. Black sneakers, Nike. White sneakers, Reebok International. Hair by Gad Cohen, Gad Studio, NYC; makeup, Elisabeth Drabinski. **368-369:** Bathing suit, Patricia Fields, NYC. White Triathlon suit on men, Robert Mannino for Tank Therapy. Hair by Gad Cohen, Gad Studio, NYC; makeup by Elisabeth Drabinski. **370-371:** Bikini bottom, Ellen Ann Dobrovir. Socks, Camp Hosiery. Sneakers, Nike. Hair, Gad Cohen, Gad Studio, NYC; makeup, Elisabeth Drabinski. **372-373:** Towels at Descamps, NYC. Glasses, IDC for Optical Affairs. Outer Vision, NYC; Eye to Eye Boutique, Laguna Beach CA. Hair and makeup, see info. page 368-369. **374:** Anglo Excellana fabric at G. St. Fabrics, Rockville MD; Fishman's Fabrics, Chicago; International Silks and Woolens, Los Angeles. Shirt and pants, Emporio Armani. Hat, Giorgio Armani Couture. Giorgio Armani Boutique, NYC. Watch, Aeronautica by Eric Stephen. Bangles, wrist to cuff: First, second, Yamada. Third, fourth, Louis Bartholomew. Wool skirt, David Cameron. **375:** Fabric, Graniteville. Skirt, David Cameron. Earrings, Yamada. Bergdorf Goodman; Ultimo, Chicago. **376:** Anglo Excellana fabric. For stores, see info. page 374. Skirt and pants, Emporio Armani. Earrings, Erwin Pearl. Saks Fifth Avenue. Bronze bangles, Judith Young and A.K. Edgar. Panache, Denver; The Artist's Gallery, Sante Fe NM; Weyrich Gallery, Albuquerque NM. Wood bangles, Jay Feinberg. Bonwit Teller; Sakowitz. **377:** Silk fabric at Rosen and Chadick Fabrics, NYC. Earrings, Erwin Pearl. Saks Fifth Avenue. Belt, Dooney & Bourke. Altman's; Frost Bros. Bronze bangles, Judith Young and A.K. Edgar. For stores, see info. page 376. Wide bracelet, Yamada. Macy's, Paramus and Willowbrook NJ. ALL PRICES APPROXIMATE.

VOGUE PATTERNS *Back views, yardages, details, pages 374-377*

Pages 374–377. **Double-breasted jacket:** Vogue Pattern #1193, View D. Sizes 8-20. Size 10: 1⅞ yards 60″ fabric. $7.00. Canada, $8.50. **Collarless jacket:** Vogue Pattern #1836. Sizes 8-16. Size 10: 1¾ yards 60″ fabric. $12.50. Canada, $15.10. **Single-breasted jacket:** Vogue Pattern #1193, View A. Sizes 8-20. Size 10: 1⅞ yards 60″ fabric. $7.00. Canada, $8.50. **Sewing tip:** Omit one front button. **Safari jacket:** Vogue Pattern #9854, View A. Sizes 8-18. Size 10: 3¼ yards 45″ fabric. $7.95. Canada, $9.70.

1193 1836 9854

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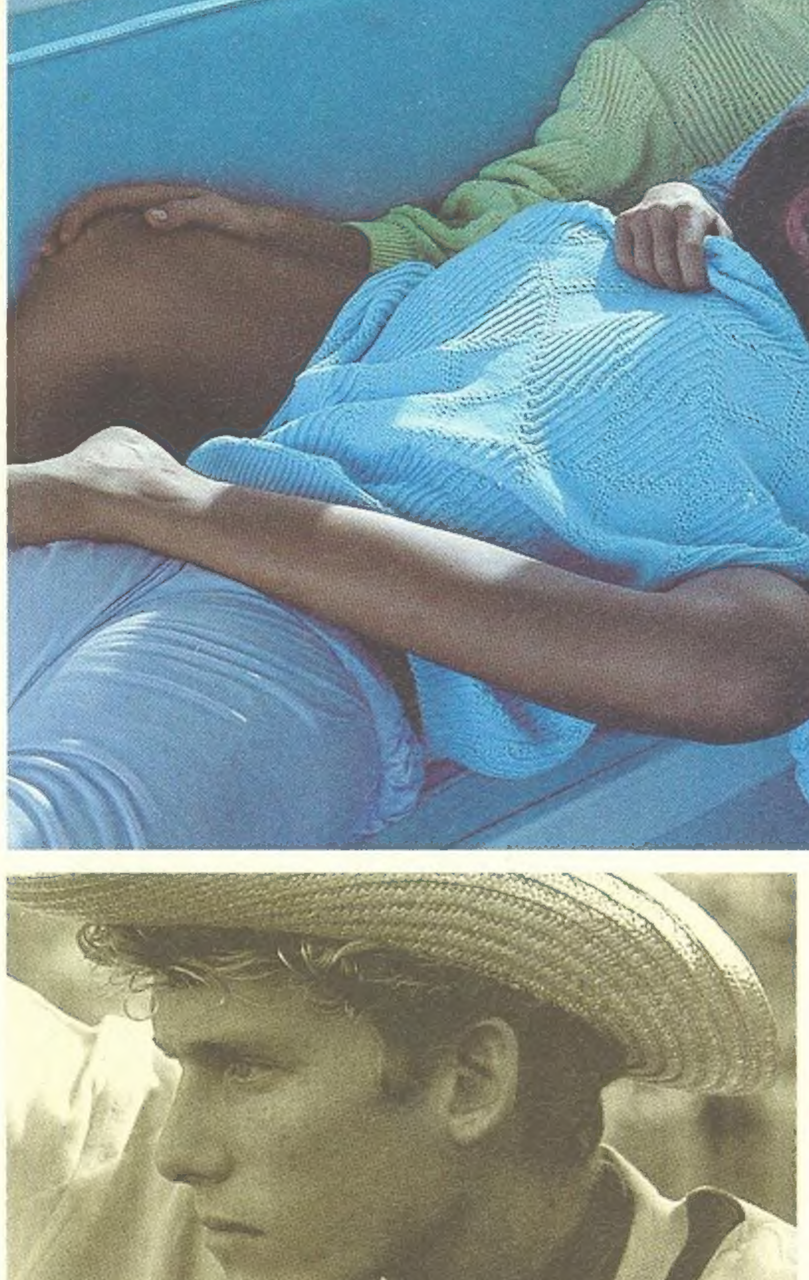
WISH YOU WERE HERE!

JUST OFF KEY WEST
The Sand Key lighthouse
disappears on the horizon
and the water changes color.
We're now in the Gulf Stream,
home of the Blue Marlin, every fisherman's
dream catch. Tied to a chair on the
poop deck, the line slowly releases
from the reel with the sound of
a Swiss Watch. Out of the reflections
jumps an arched Marlin, mocking us,
ready for a fight.

ENERGY PROJECT: NIKKO LAUREL PHOTOGRAPHED BY GUIDO HILDEBRAND STYLIST: MAGNUS SKIDGSBERG

FROM THE TOP OF TUNA TOWER THEY'VE
SIGHTED SOME!! READY FOR BATTLE!



IS IT A FISH?
NO, IT'S JUST AN ITSY-BITSY,
TEENY-WEENY,
BLACK BIKINI!!!

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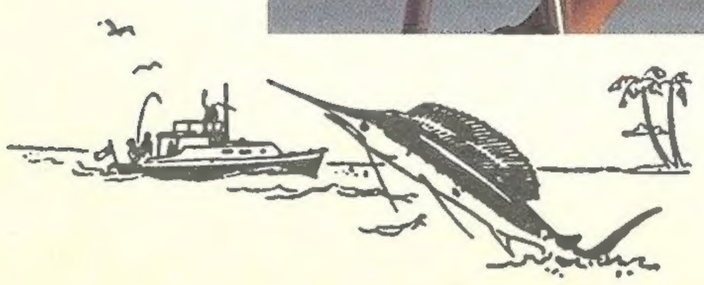
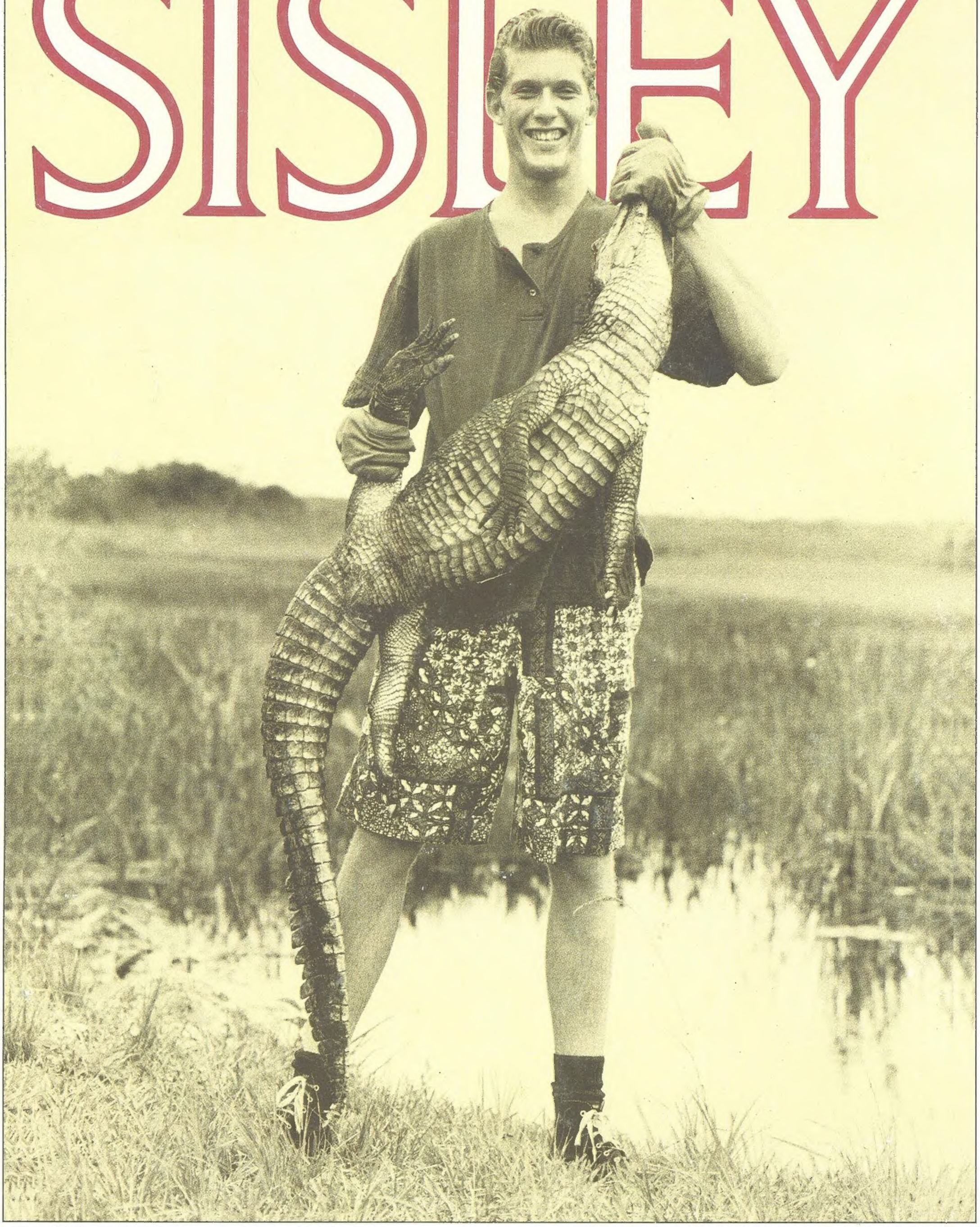


A WOODEN PROPELLER, AN OLD CHEVY ENGINE, AND NERVES OF STEEL. THAT'S AIRBOATING.

COOPERTOWN, EVERGLADES, FLORIDA

The swamps near the Tamiami Trail are a hunter's paradise, with its white tail deer, wild boar, and duck. The problem is how to get to them. You can always try airboating. A rough ride? "No, not really, it's sort of like drivin' a cab for folks like you that want to get around here," says Jessie Kennon, probably the best airboat driver this side of the Glades. He can drive wide open in less than a foot of water, circle in less than nine feet, and empty a six-pack in no time at all! When he's not perched up in the driver's seat making his way through the high grass and shallow waters, he may have set off on foot to stalk a deer.

When venison isn't on the menu, Jessie can always dish up "Le Frog" from one of the hundreds of recipes he knows.

SPRING SUMMER 1987

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